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Mendelssohn. F. Born Died.

Organ Sonata No 1. F minor
Do - 2. C minor
Do 3. A major
Do 4. B flat major
Do 5. D major
Do 6. D minor
1. Prelude & Fugue C minor
2. Do G. major
3 Do D minor.
Grand Trio Op 49
Movement A minor 3rd Symphony
Sonata Op 45.
Vocal Duet (Zuleika & Hassan).
The First Violet.
The Garland.
Andante Op 64.
Do Concerto G. minor Op. 25
Adagio Do D minor Op. 40.
Lieder ohne Worte Bk 2 No 3.
"I waited for the Lord" Duet.
Notturno. "Midsummer Night Dream.

Lieder Ohne Worte Bk 1 No 4. Bk 4 No 4.
Suleika
Lieder ohne Worte Bk 3 No 6
Do Bk 4 No 2
"For my soul thirsteth" Psalm 42.
"As the hart pants" Psalm 42.
"The Lord hath commanded Do
"Why my soul" "Trust thou in God Do
"Hear my Prayer". "O for the wings of a dove"
"Not unto us"
"Ye who have from his ways turned"
Andante espressivo. Trio in C Minor.
Andante con moto, Symphony No 1 in C.
"My song shall be alway" ~~Psalm 95.~~ "Lobgesang."
"Come let us sing." Psalm 95.
Second Concerto Op 40.
Musical Sketch
Variations Serieuses (Op 54).
Andante "Italian Symphony" A. Op 90.
Intermezzo "Quintet in B flat". Op 18.
Adagio non Lento (2nd Quartett) Op 13
Quartett Op 12.
"St Paul" "Jerusalem thou that killest" "But the Lord is mindful"
"O God have mercy" "Be thou faithful unto death"

SIX SONATAS

AND

THREE PRELUDES AND FUGUES

Composed for the

ORGAN

BY

Felix Mendelssohn-Bartholdy

Edited by W. T. Best.

Ent. Sta. Hall.

Price 5/-

London & New York
NOVELLO, EWER & Co

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1 of 4

Prefatory Remarks.

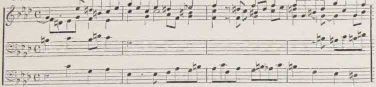
Much depends, in these Sonatas, upon the proper selection of the Organ Stops :—however, as every instrument I am acquainted with has its own peculiar mode of treatment in this respect,—and as the same nominal combination does not produce quite the same effect in different Organs,—I have only given a general indication of the kind of effect to be produced, without adding a list of the particular Stops to be used. By *fortissimo*, I intend the use of the Full Organ ;—by *pianissimo*, a soft-toned eight-feet stop is generally intended ;—by *forte*, the Great Organ, without some of the most powerful stops ;—by *piano*, some soft-toned eight-feet stops combined, and so forth.—In the Pedal, I prefer throughout, even in the softest passages, the eight- and sixteen-feet stops united, except when the contrary is expressly specified (see the Sixth Sonata).—It is therefore left to the judgment of the organist to combine the different stops appropriately to the style of the various movements,—advising him, however, to be careful that in combining stops belonging to two keyboards, the kind of tone in one should be readily distinguished from that in the other,—but without producing too violent a contrast between the two separate qualities of organ-tone.

FELIX MENDELSSOHN BARTHOLDY.

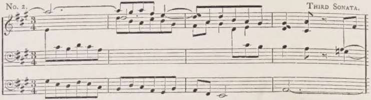
The present Edition of Mendelssohn's Organ Works, ("Six Sonatas," and "Three Preludes and Fugues,") differs from other published copies only so far as a more frequent use of the middle staff, for the "left hand" part, appeared to be an advantage to students in the performance of these fine works.

It will be seen from the examples below, selected at random, that Mendelssohn (possibly in the hurry of placing his ideas upon paper,) often assigns one staff only for passages to be played by two hands,—thus rendering it difficult to trace the division of the parts, or define the exact employment intended for the left hand. In the movement *alla marcia*, in the Second Sonata, (major key, in triple time,) the left hand staff is almost unoccupied throughout, &c. &c.

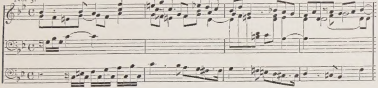
No. 1. First Sonata.



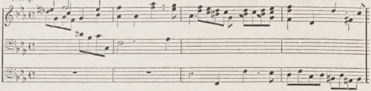
No. 2. Third Sonata.



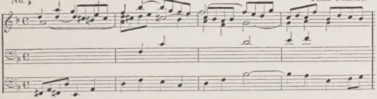
No. 3. Fourth Sonata.



No. 4. First Prelude.

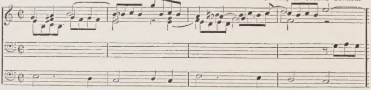


No. 5. Third Prelude.

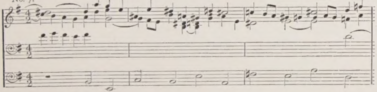


In some of the movements in Fugue form, it is at times difficult to trace the actual progression of the parts :—

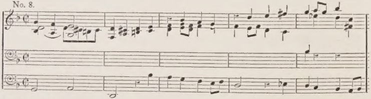
No. 6. Fugue, in Second Sonata.



No. 7. Second Fugue.



No. 8. Third Fugue.



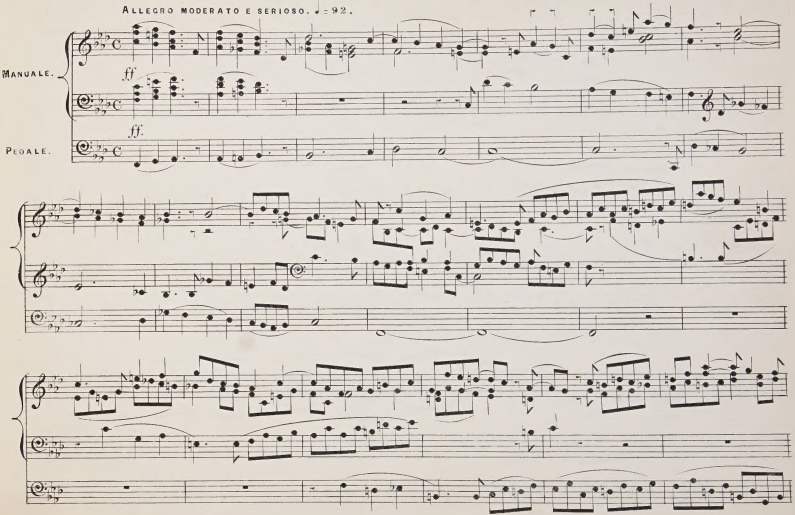
I have, however, used every endeavour to make the music easier to read, by a re-consideration of the manner of writing down the part for the left hand ;—always taking special care that the Composer's text should be preserved in its integrity, from beginning to end.

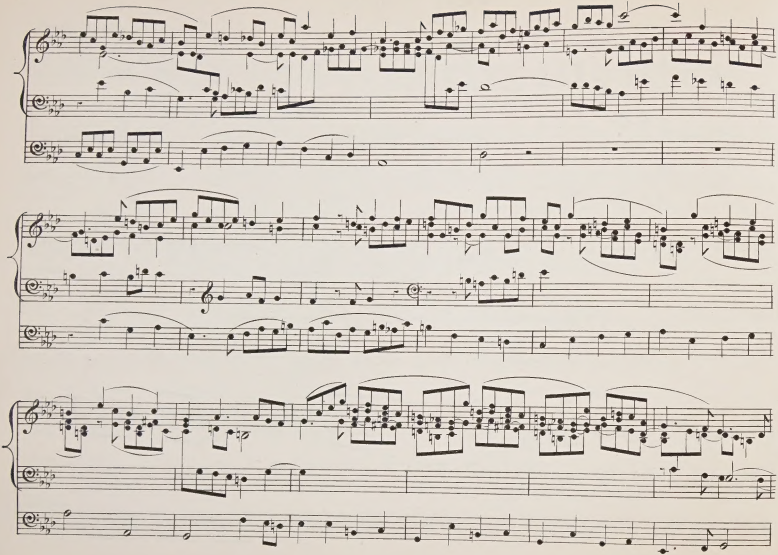
London, February, 1871.

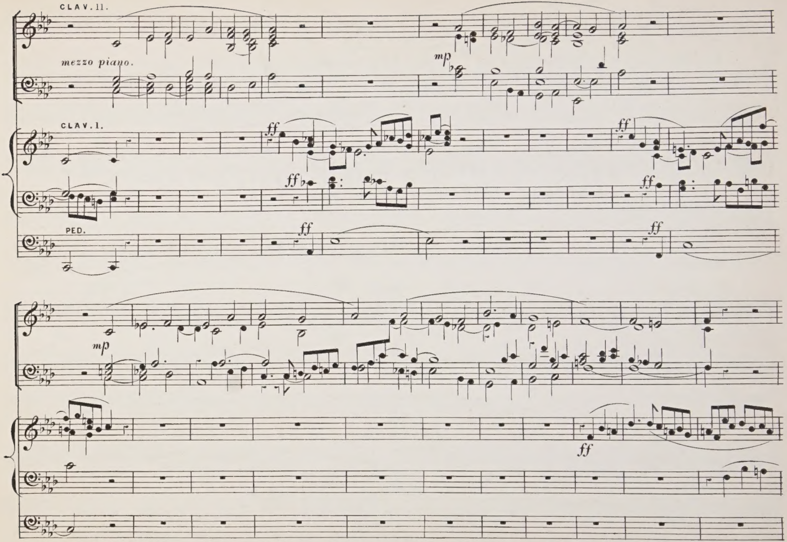
W. T. BEST.

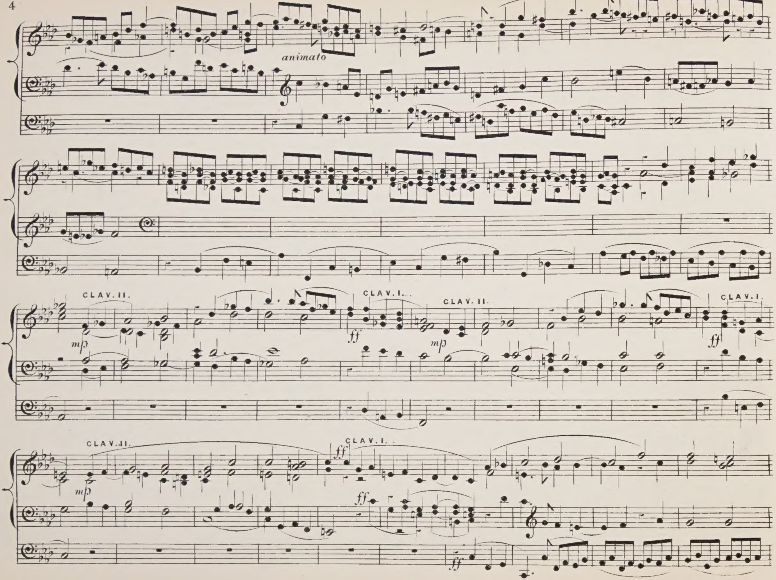
First Sonata.

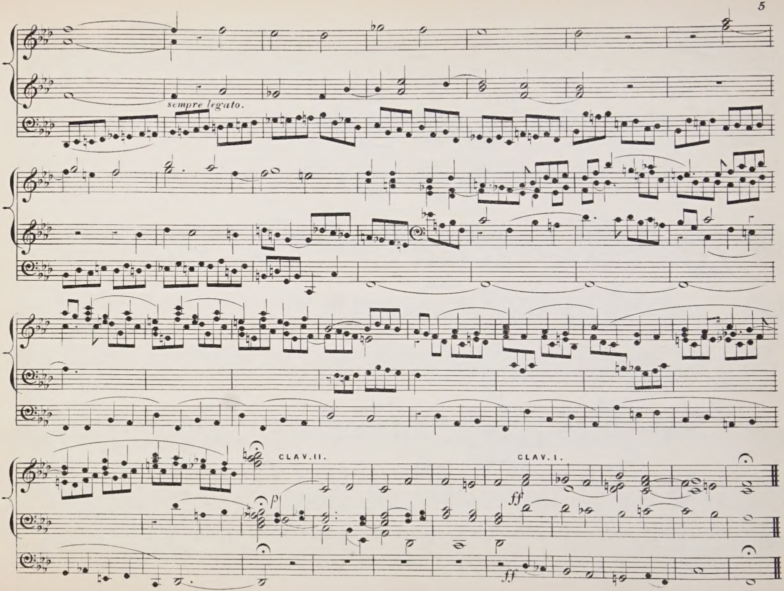
MENDELSSOHN.

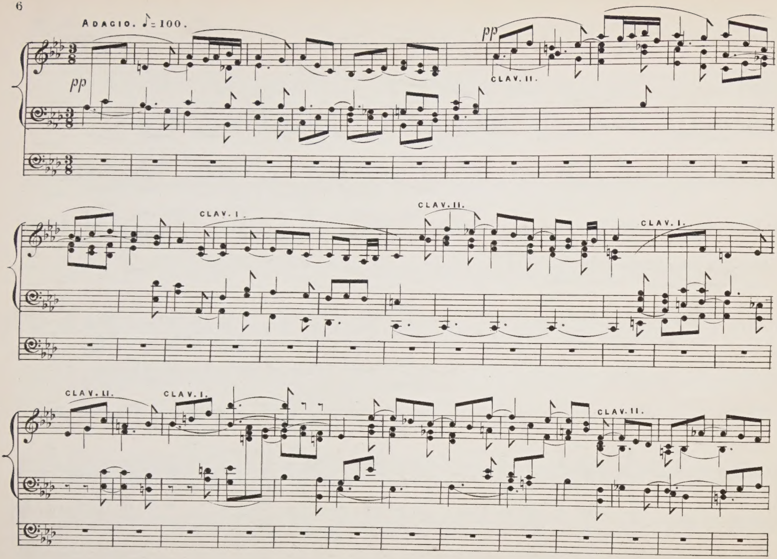

ALLEGRO MODERATO E SERIOSO. ♩ = 92.
MANUALE.
ff
PEDALE.
ff.

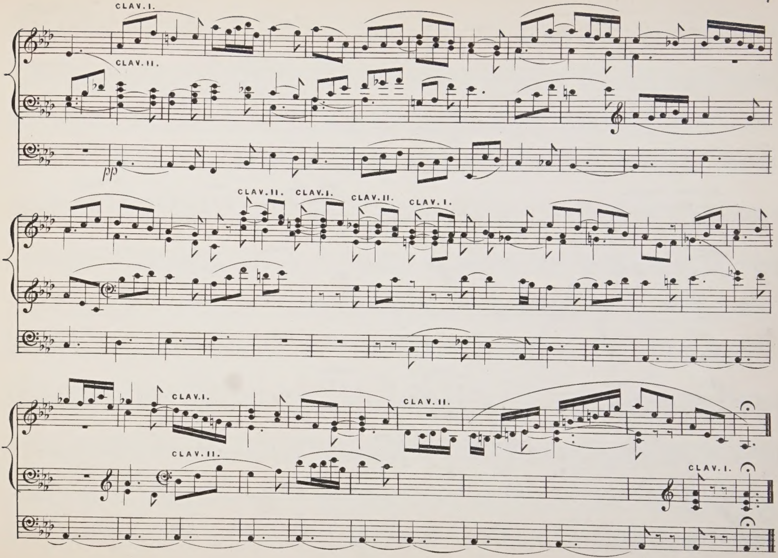



CLAV. II.
mezzo piano.
mp
CLAV. I.
ff
ff
ff
ff
PED.
ff
ff
mp
ff

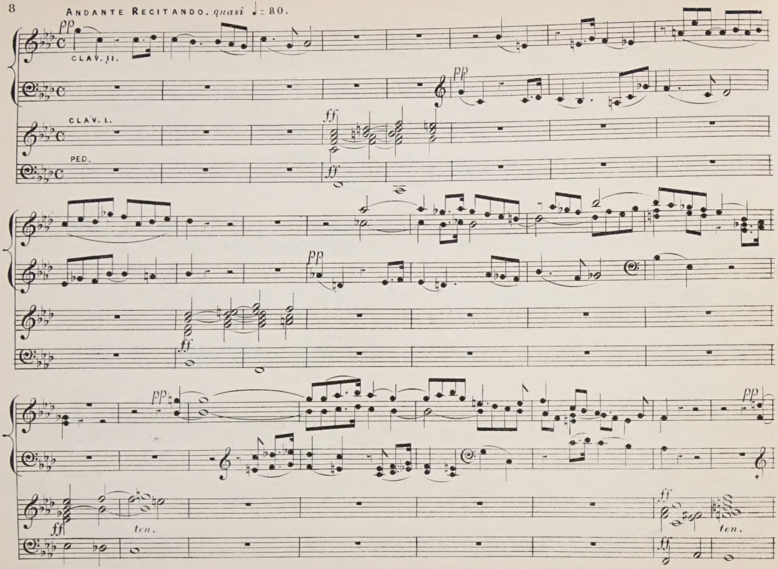

animato
CLAV. II.
mp
CLAV. I.
ff
CLAV. II.
mp
CLAV. I.
ff
CLAV. II.
mp
CLAV. I.
ff
ff
ff

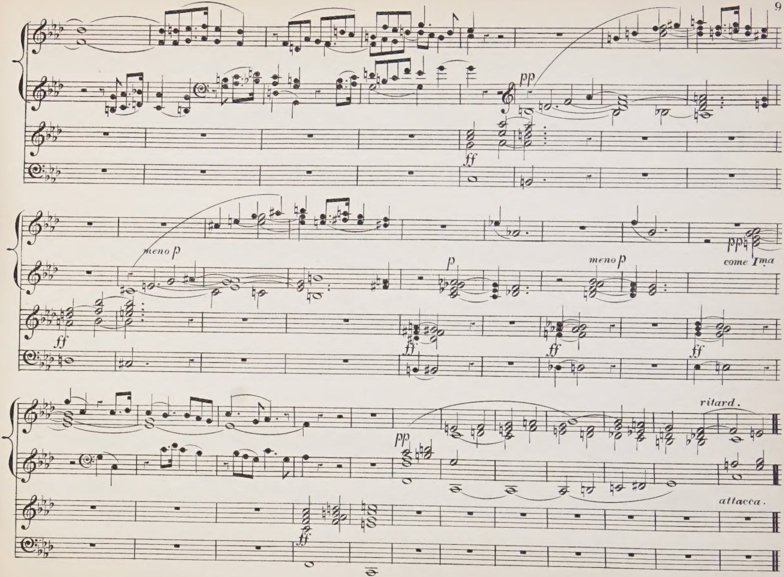

sempre legato.
p
CLAV. II.
CLAV. I.
ff
ff

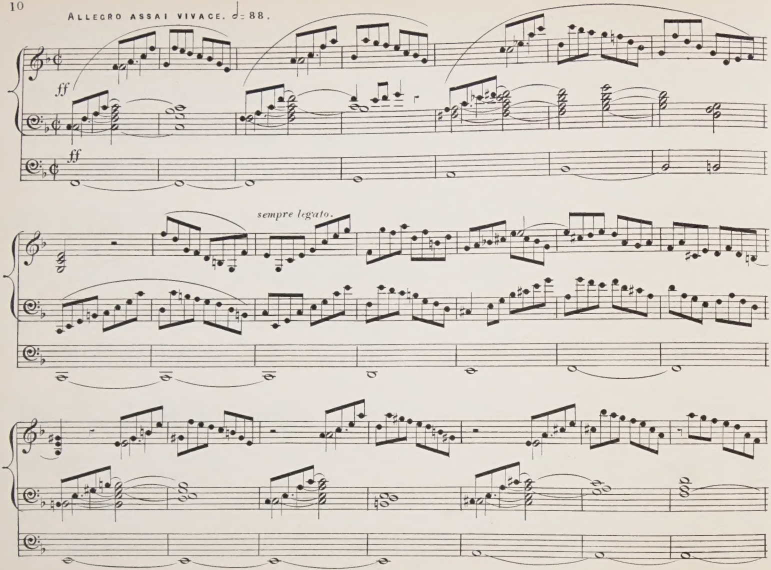

ADAGIO. ♪ = 100.
pp
pp
CLAV. II.
CLAV. I.
CLAV. II.
CLAV. I.
CLAV. II.
CLAV. I.
CLAV. II.

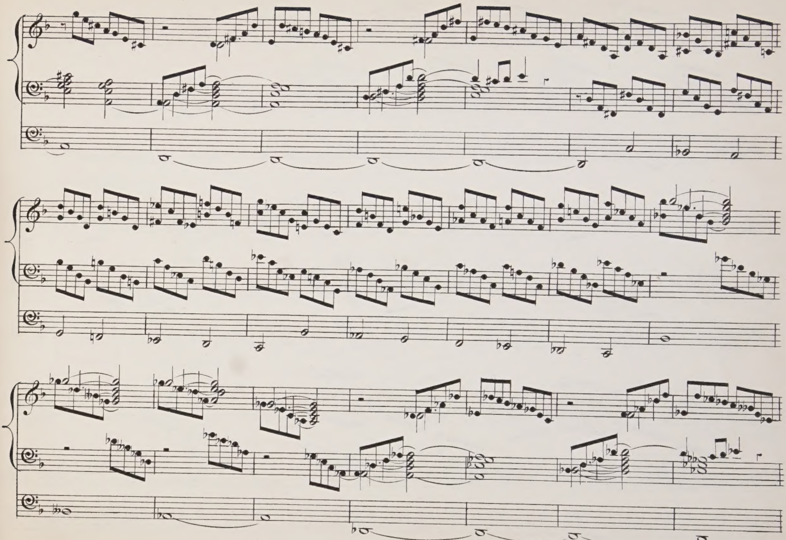

CLAV. I.
CLAV. II.
pp
CLAV. II.
CLAV. I.
CLAV. II.
CLAV. I.
CLAV. I.
CLAV. II.
CLAV. II.
CLAV. I.

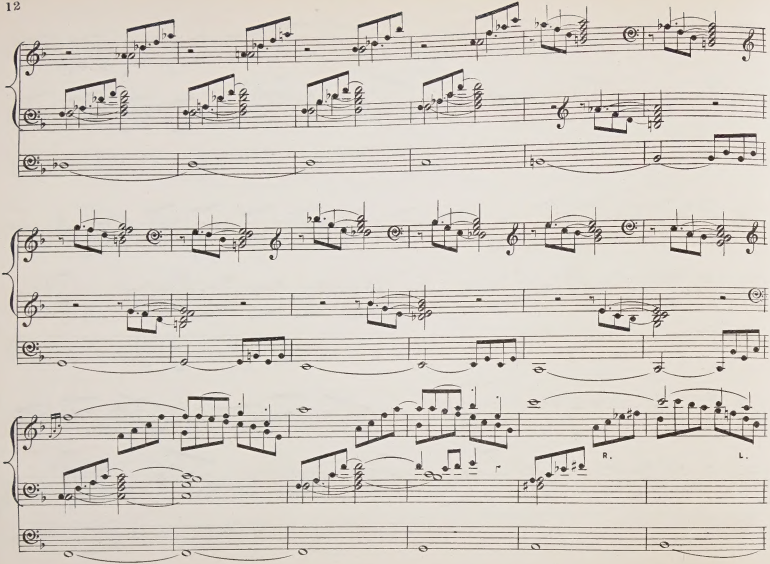
ANDANTE RECITANDO. *quasi* ♩= 80.

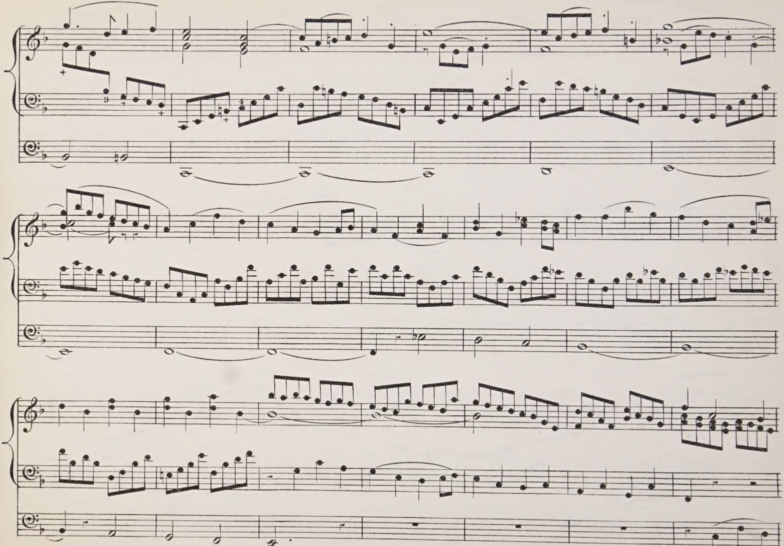

pp
CLAV. II.
CLAV. I.
PED.
ff
ff
pp
ff
pp
pp
ff
ten.
ff
ff
ten.

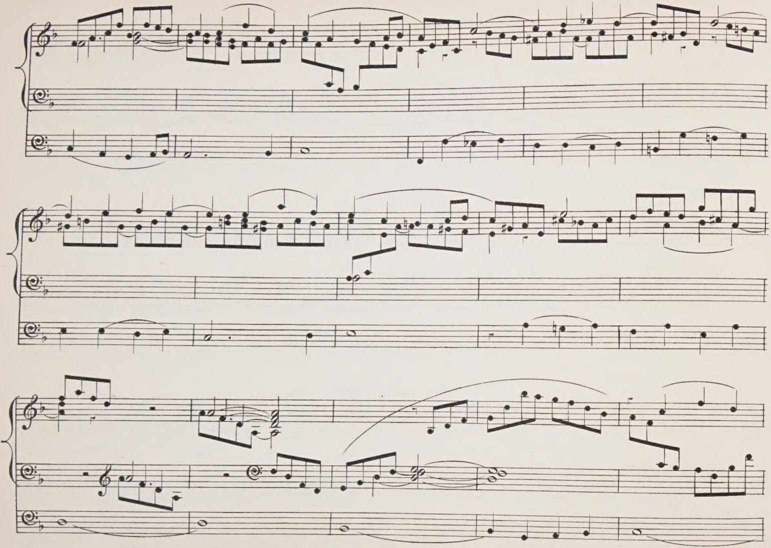

pp
ff
meno p
ff
p
ff
meno p
ff
come Ima
ppp
ff
pp
ritard.
attacca.

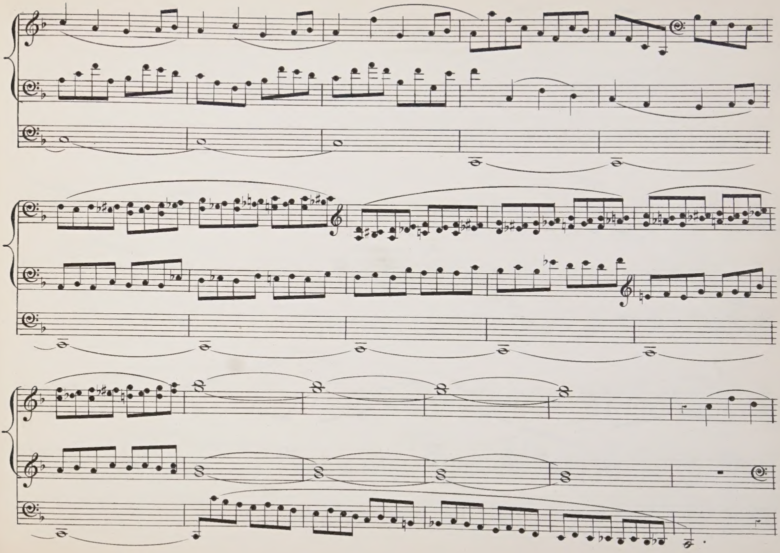

ALLEGRO ASSAI VIVACE. 𝅗𝅥 = 88.
ff
ff
sempre legato.

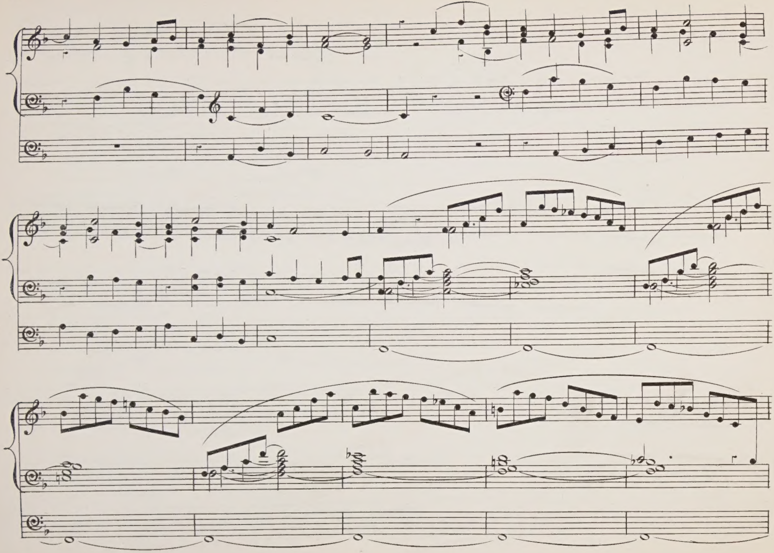


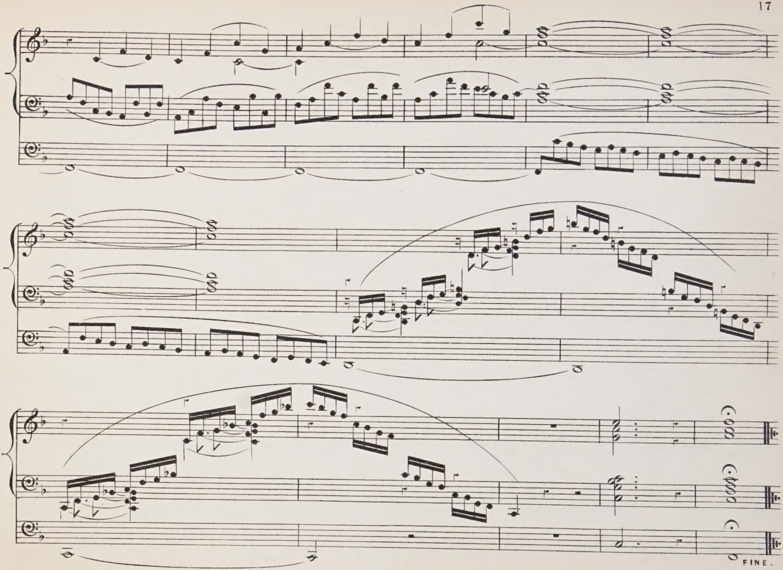

R.
L.


+
3
+
+
4
+







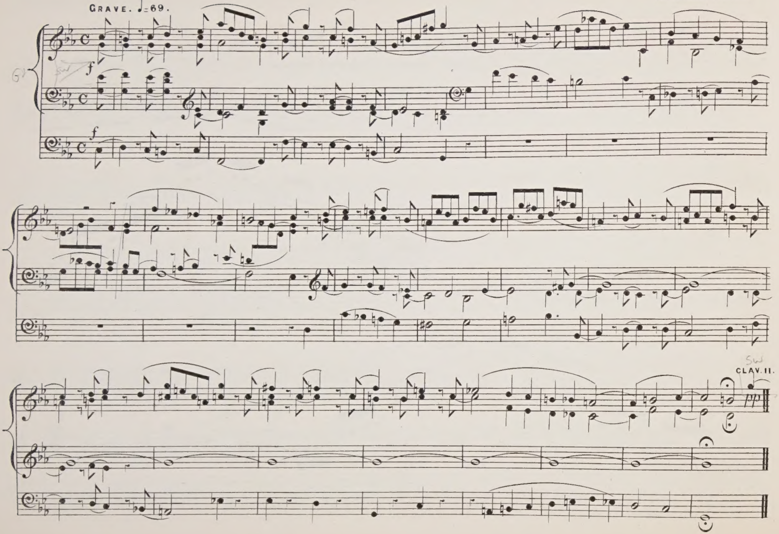

FINE.

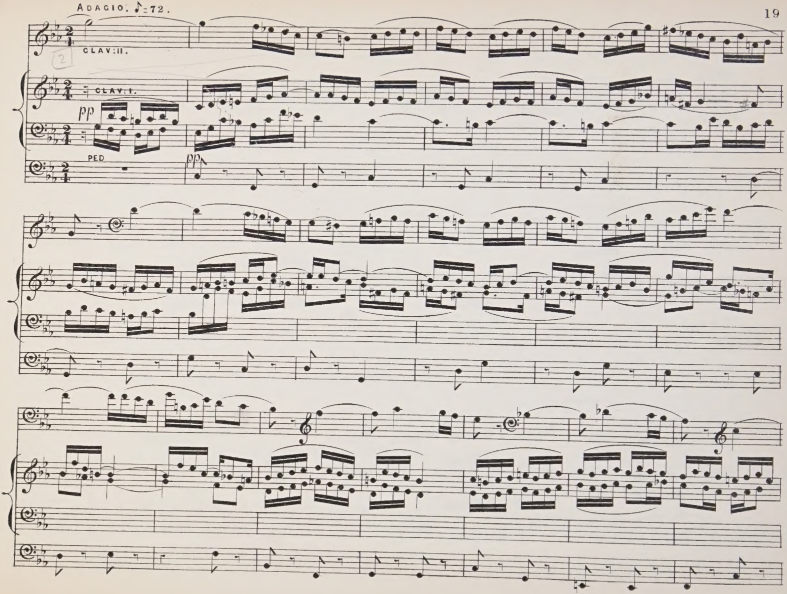
① - - 8' - - -
8'
- 16' 8' 4' -
8' 4' 2'
16' 8' 2'
② 8'
16' 8'

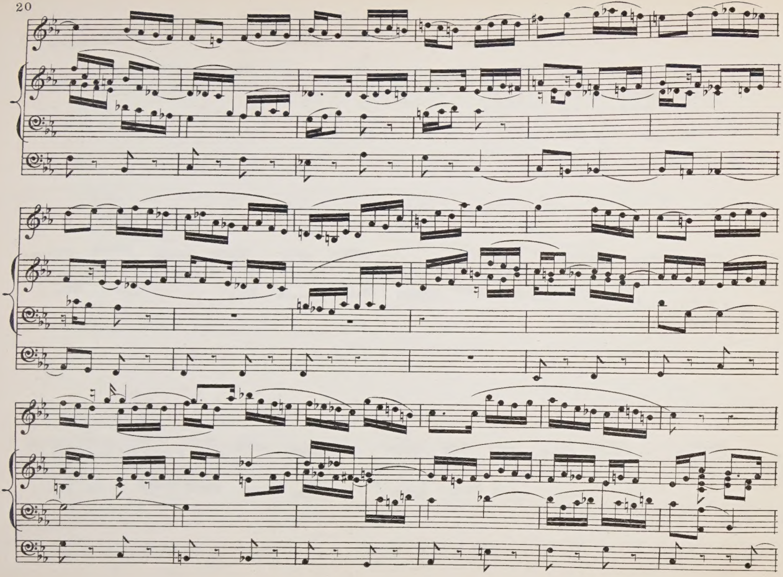
Second Sonata.

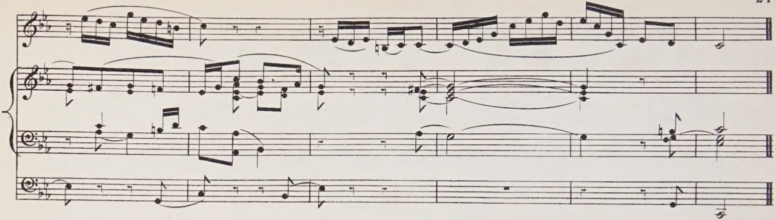
MENDELSSOHN.

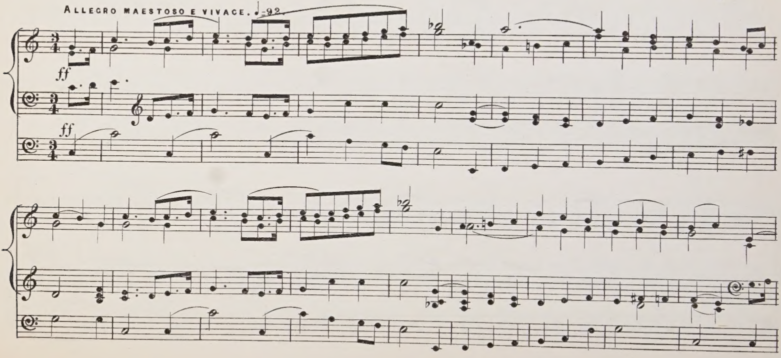
GRAVE. ♩=69.

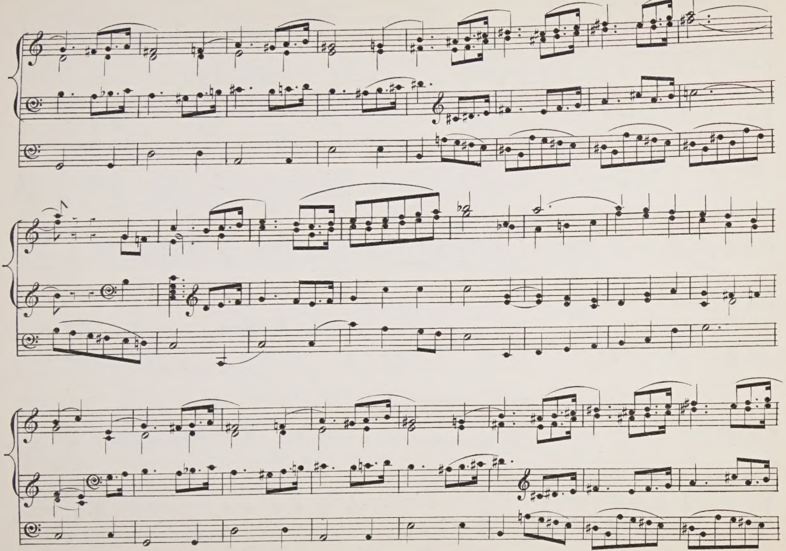

f
Gt
Sw
f
Sw
CLAV. II.
pp

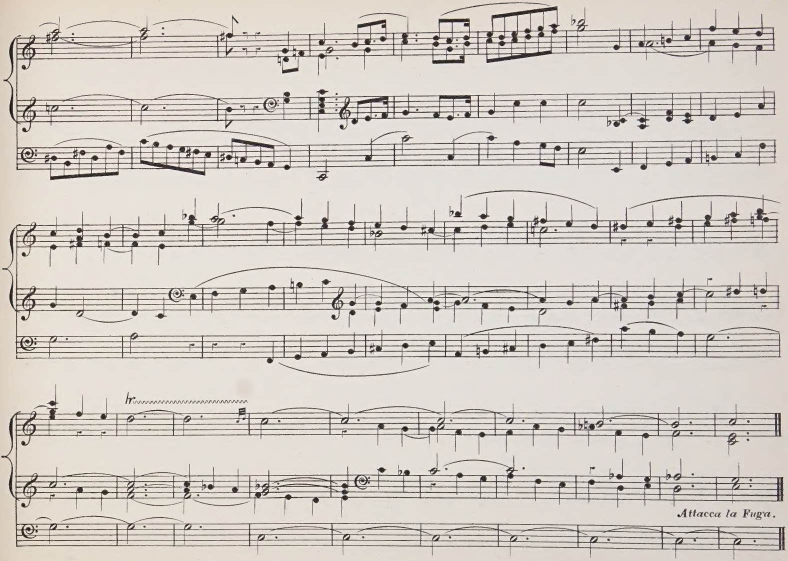

ADAGIO. ♪=72.
CLAV: II.
2
CLAV: I.
pp
PED
pp





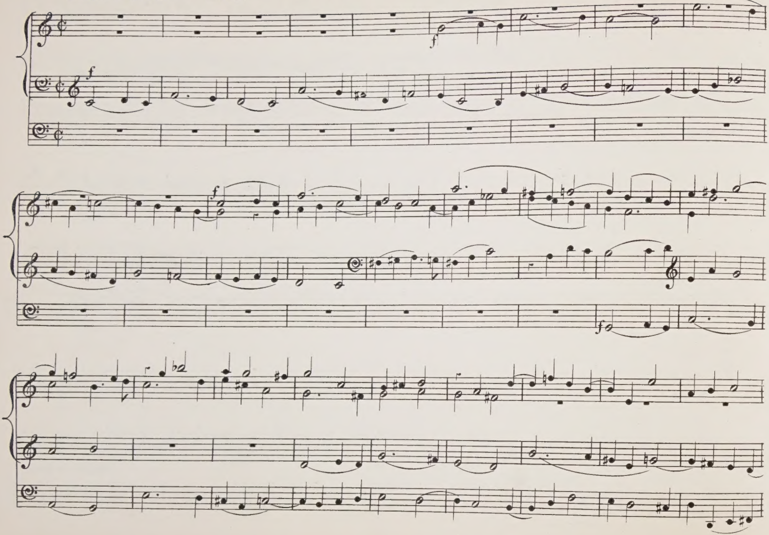

ALLEGRO MAESTOSO E VIVACE. ♩=92.
ff
ff

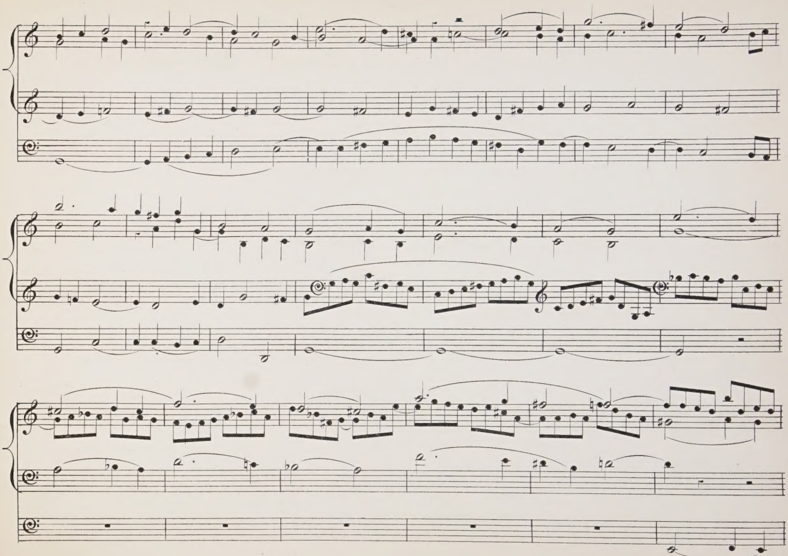


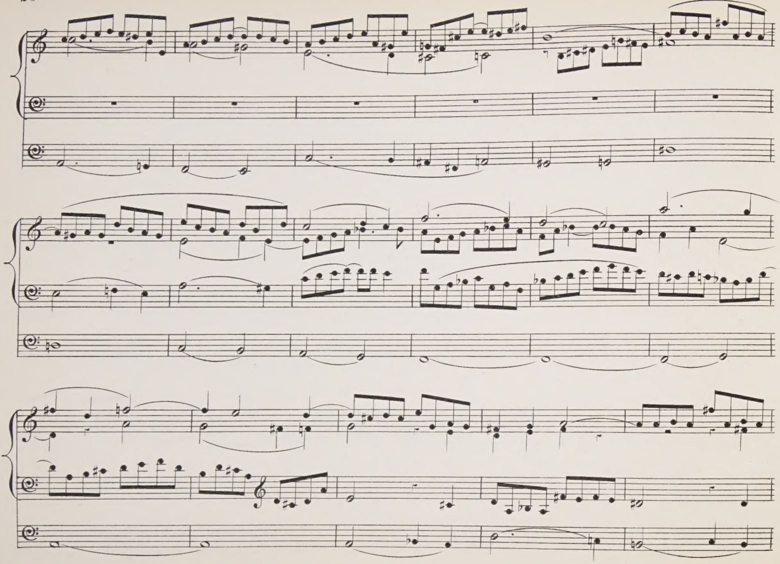

tr
Attacca la Fuga.

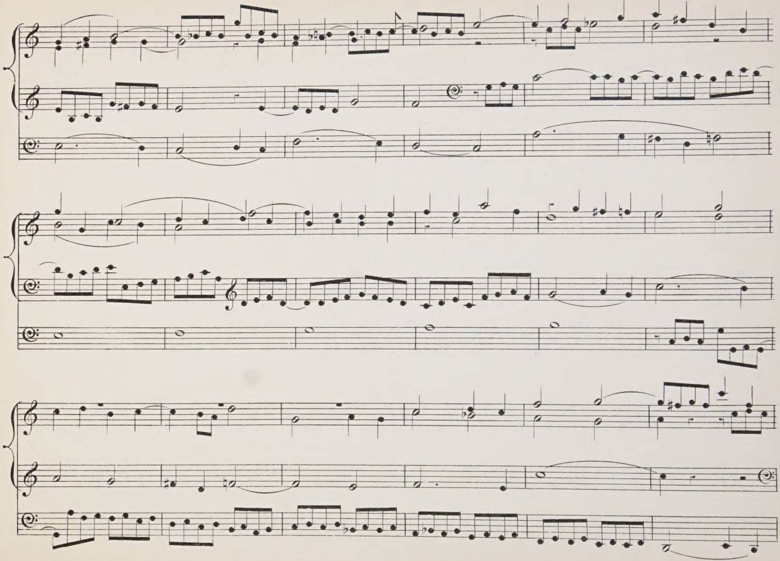
FUGA.

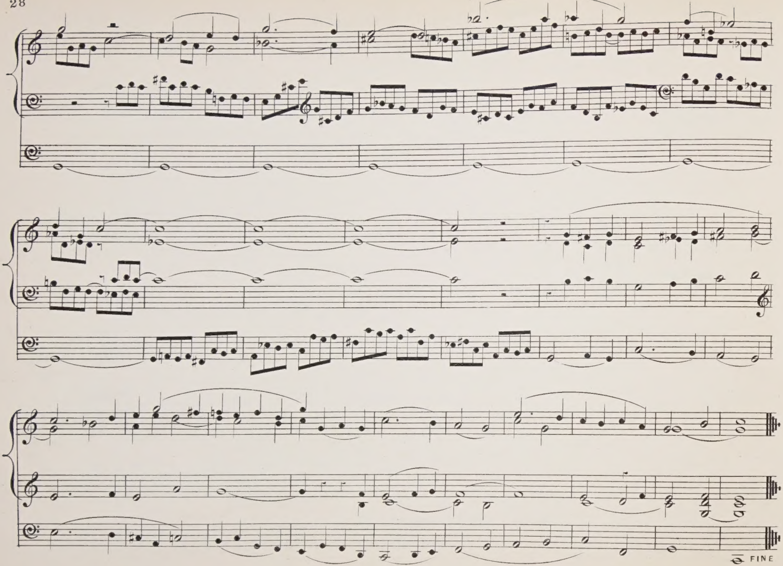
ALLEGRO MODERATO. ♩ = 132.







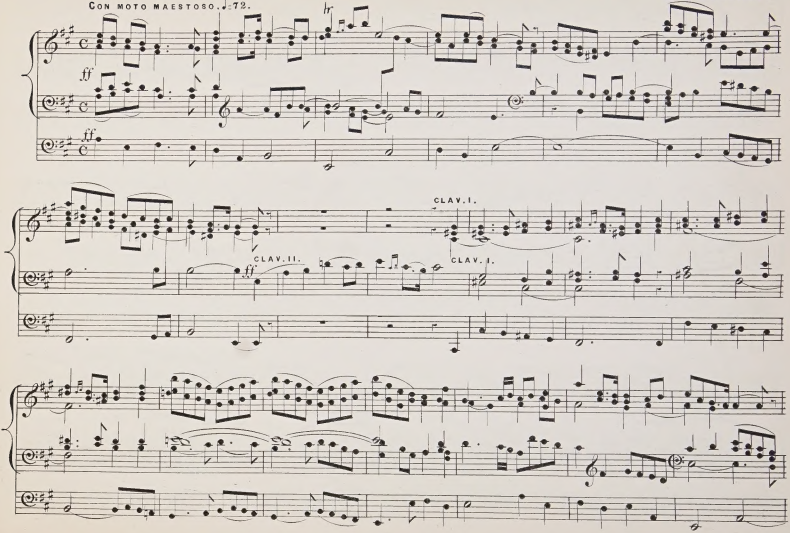


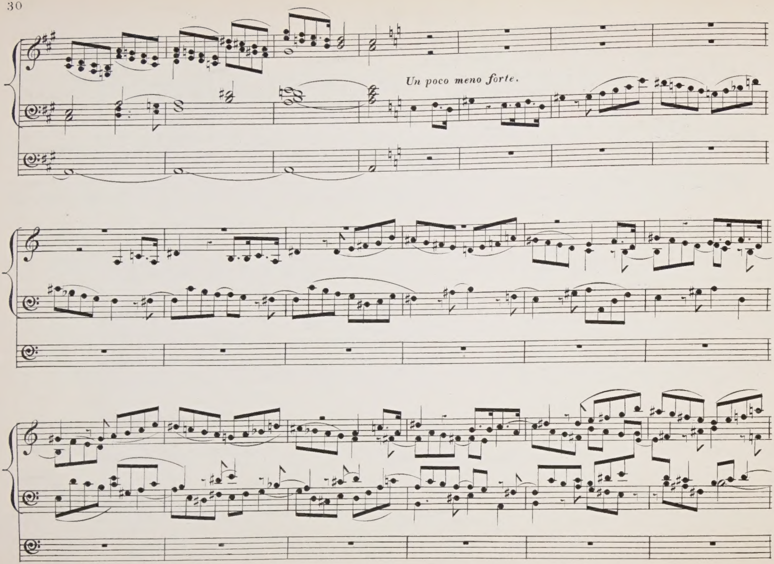

FINE

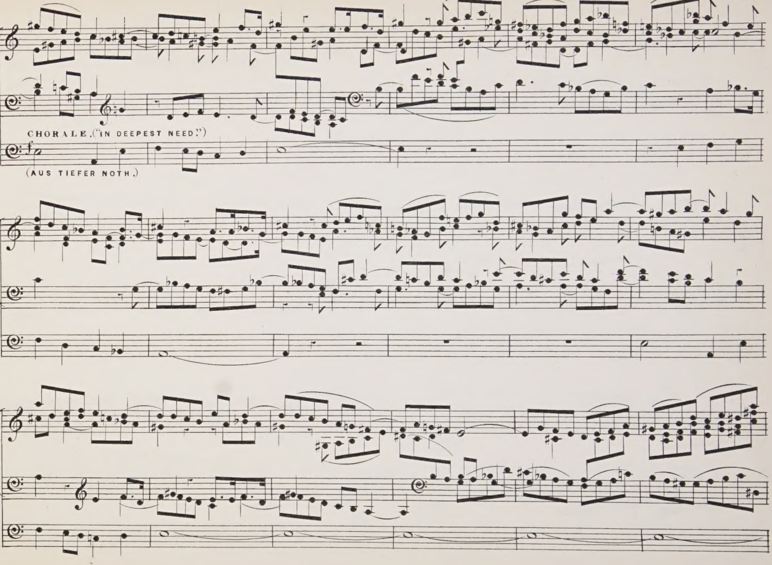
Third Sonata.

MENDELSSOHN.

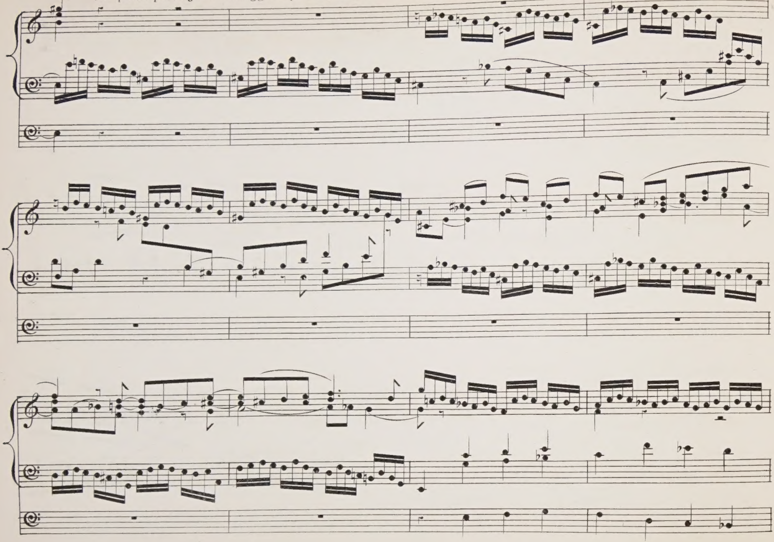
CON MOTO MAESTOSO. ♩=72.

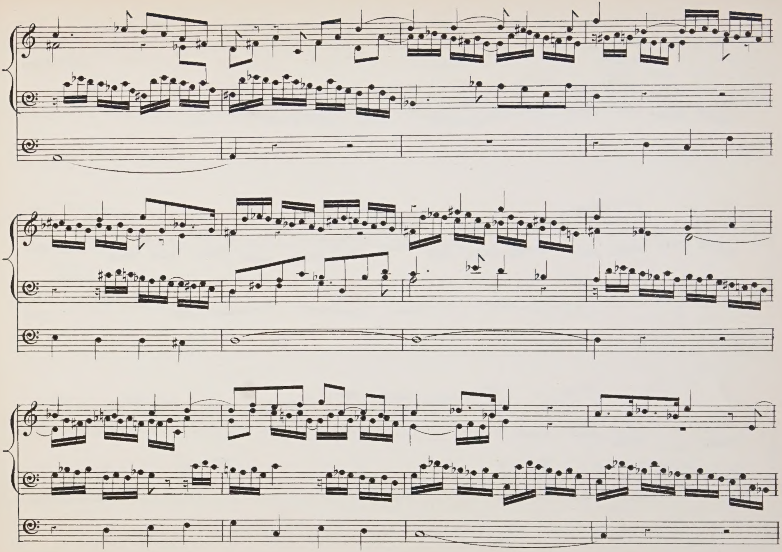

ff
ff
tr
CLAV. I.
CLAV. II.
ff
CLAV. I.

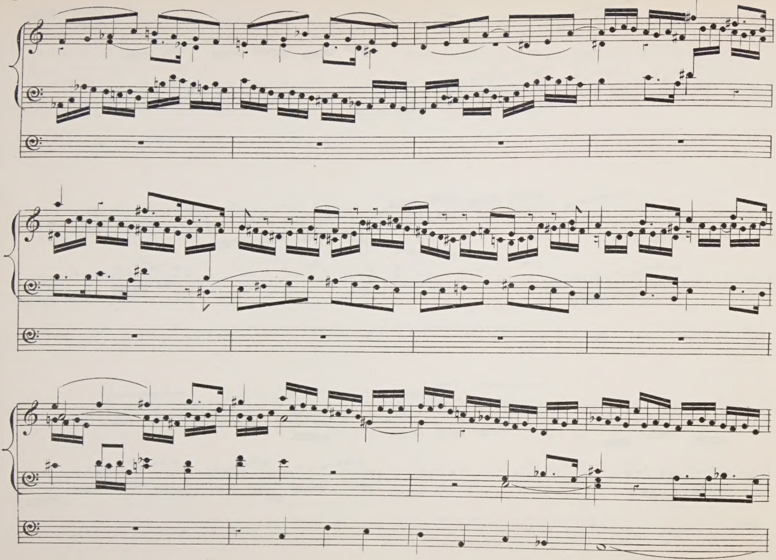

Un poco meno forte.

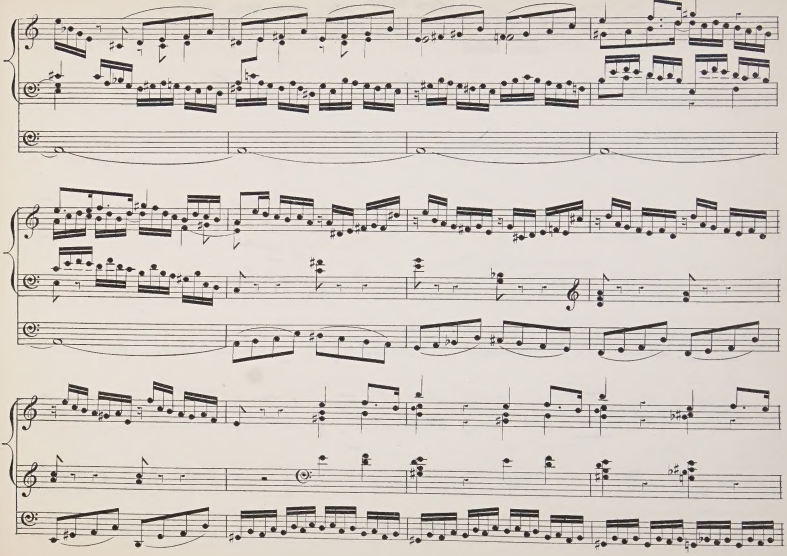

CHORALE.("IN DEEPEST NEED.")
f
(AUS TIEFER NOTH.)

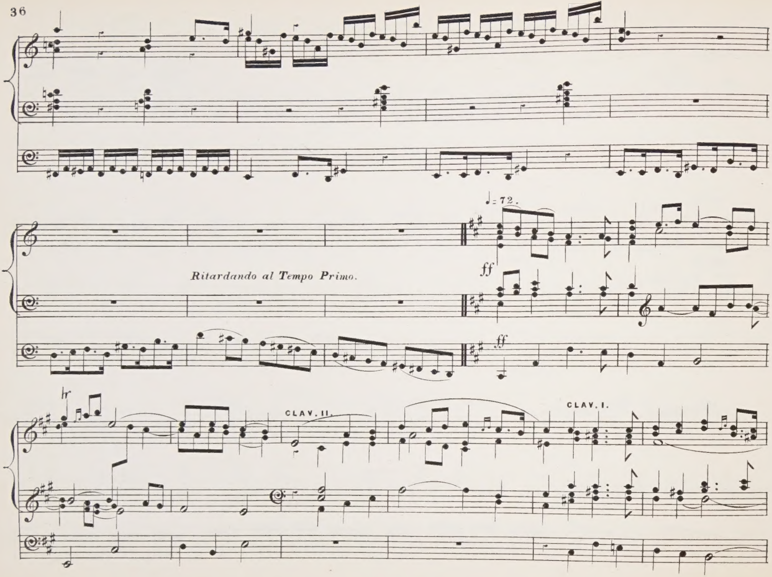
Da questa parte, fino al Maggiore, poco a poco più animato e più forte. (sino al ♩=100.)

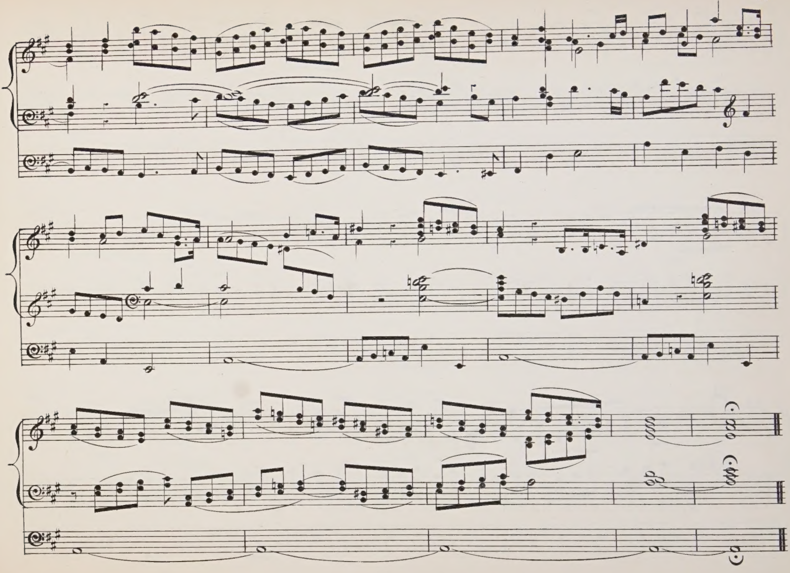




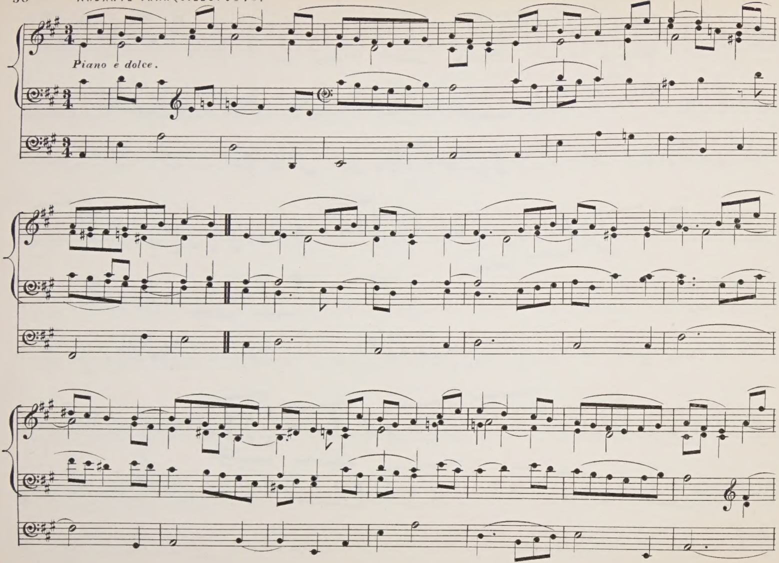


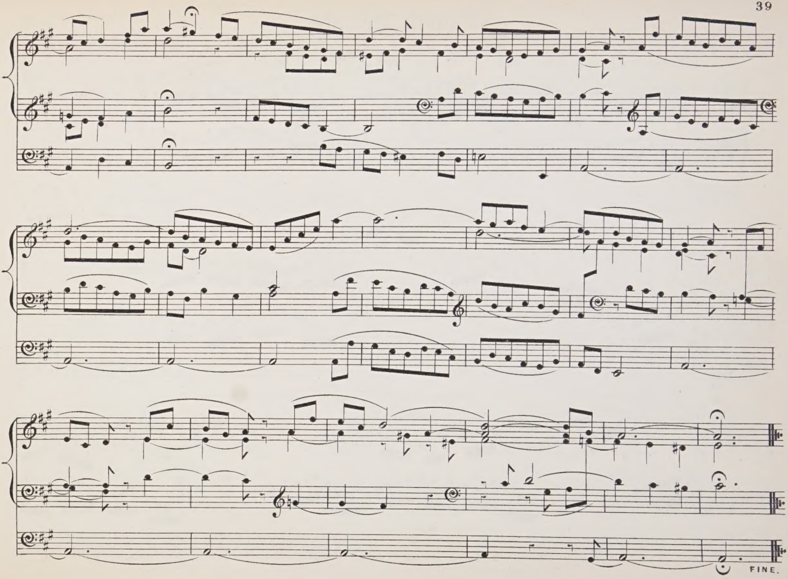



Ritardando al Tempo Primo.
♩= 72.
ff
ff
CLAV. II.
CLAV. I.



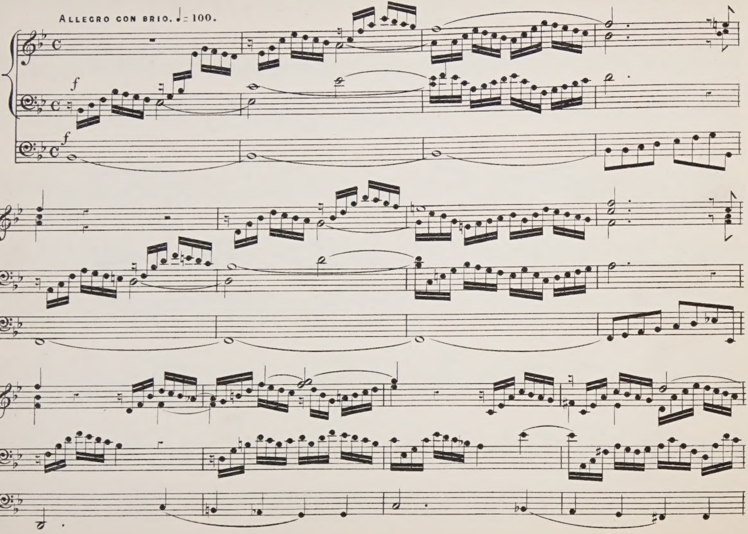
ANDANTE TRANQUILLO. ♩= 76.

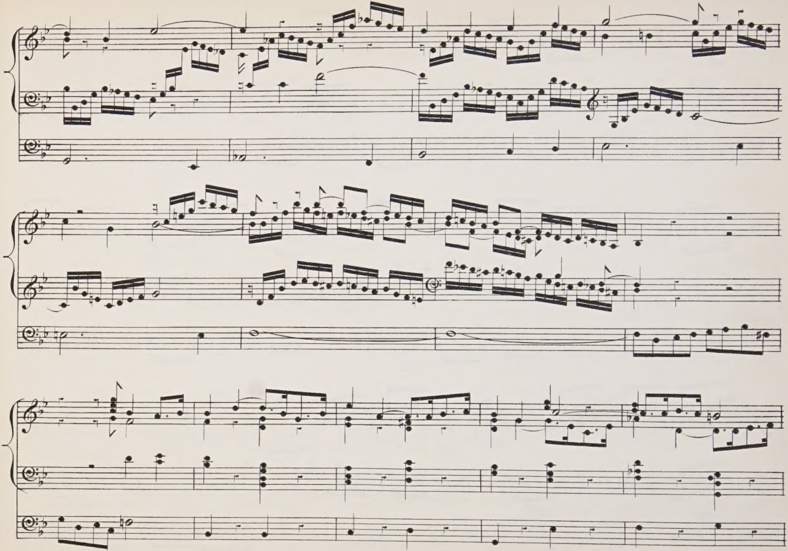

Piano e dolce.

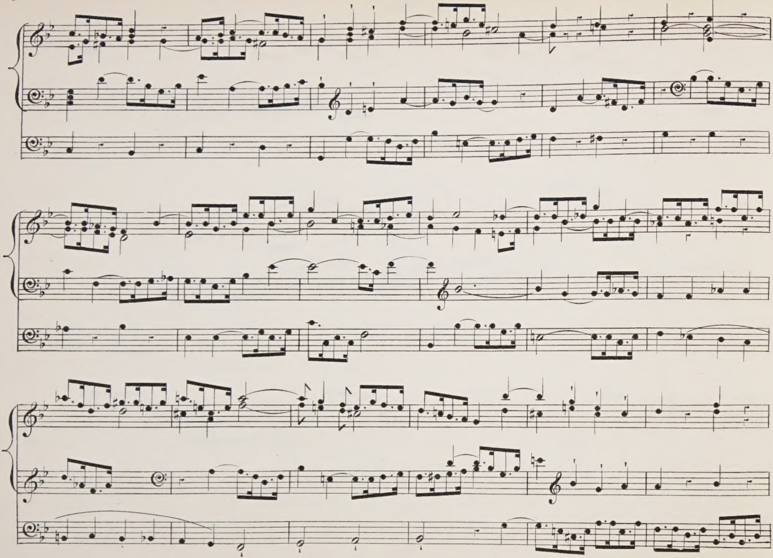

FINE.

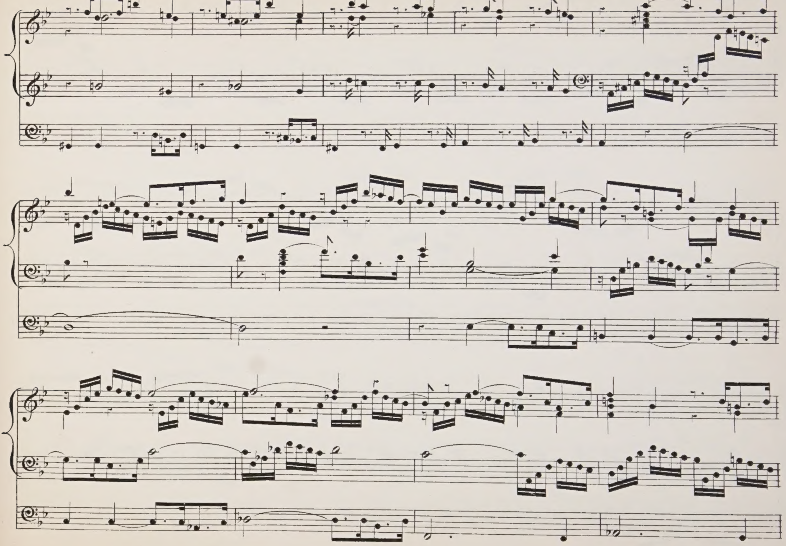
Fourth Sonata.

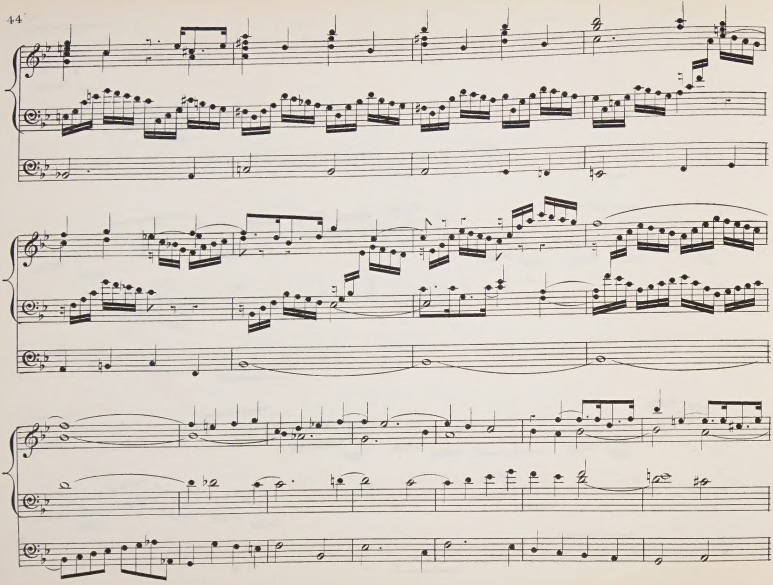
MENDELSSOHN.

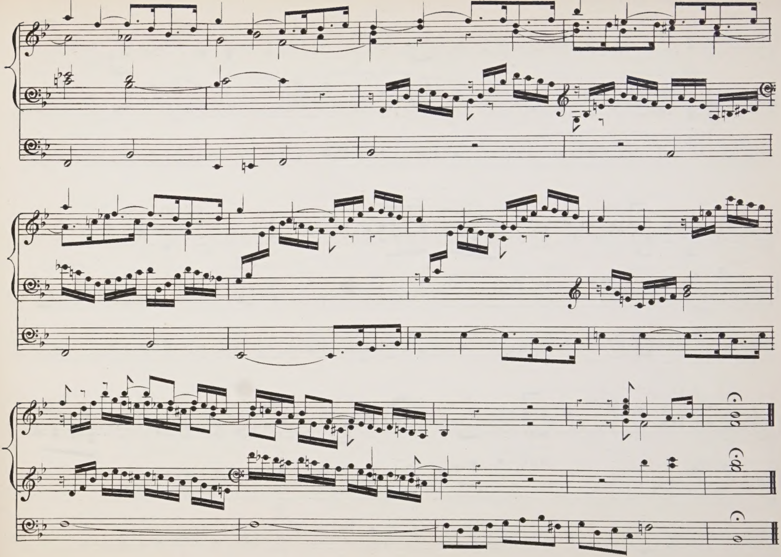

ALLEGRO CON BRIO. ♩= 100.
f
f



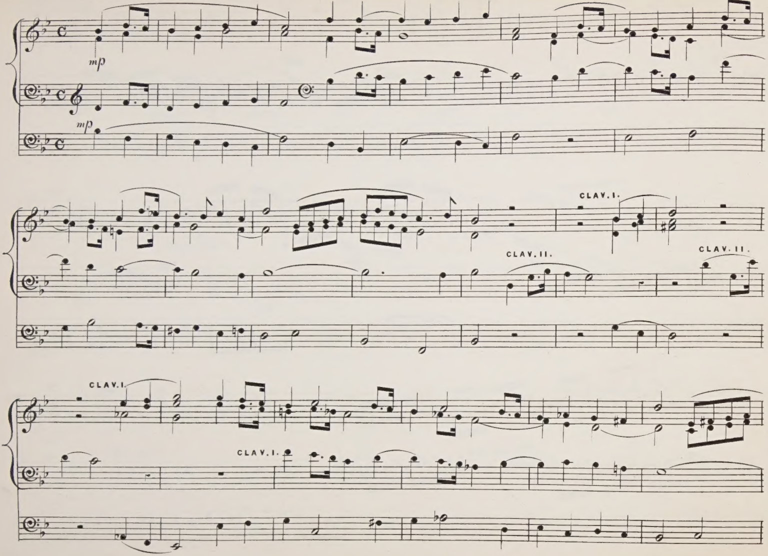


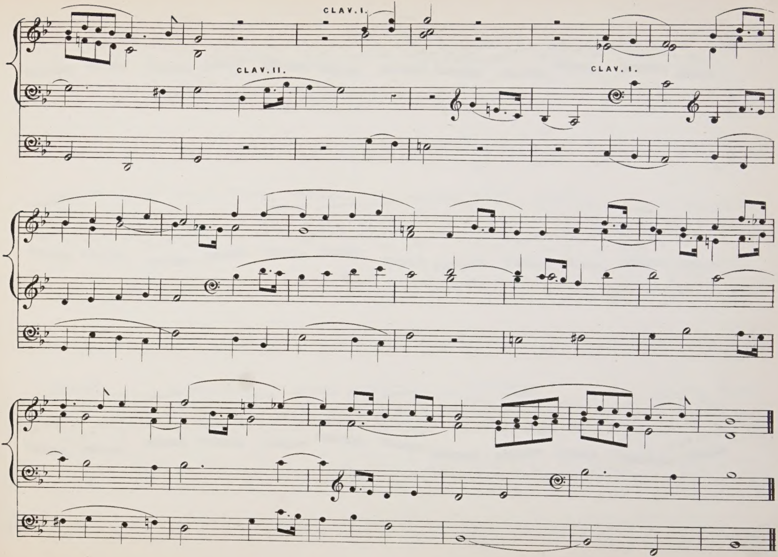




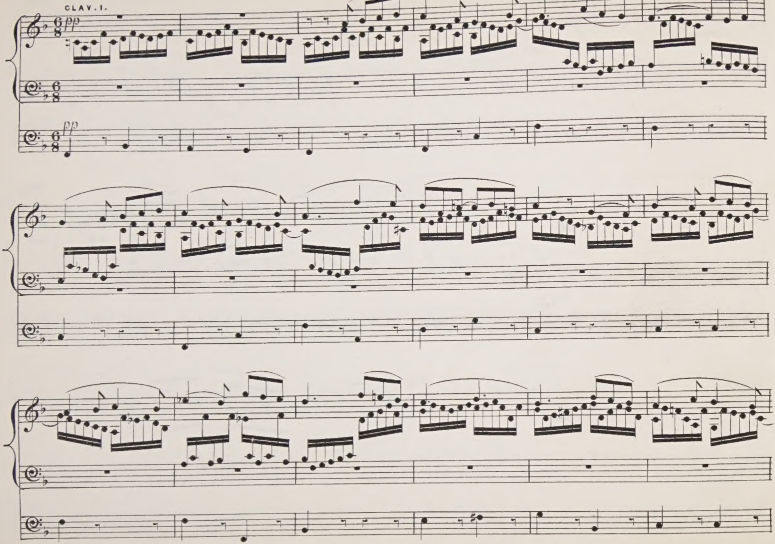


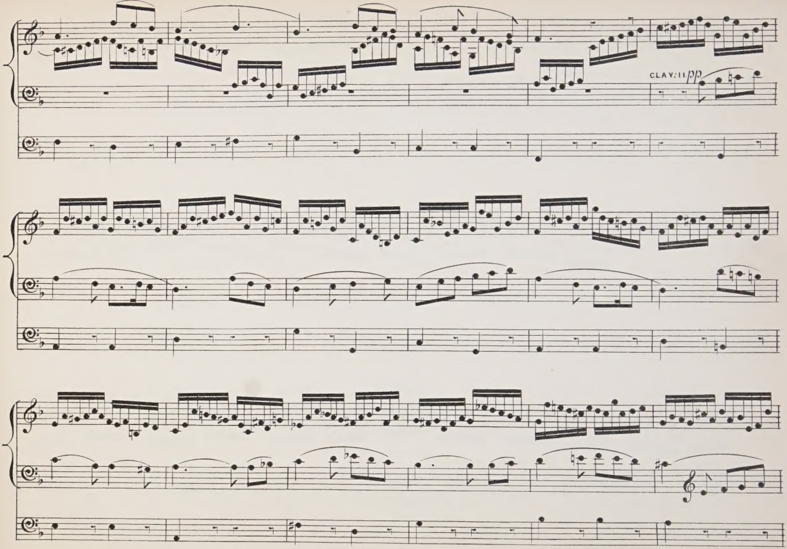
ANDANTE RELIGIOSO. ♩= 84.

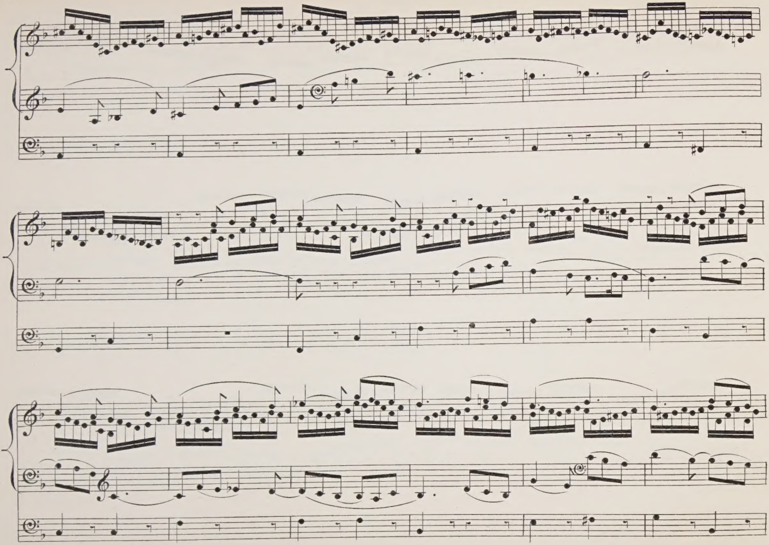

mp
mp
CLAV. I.
CLAV. II.
CLAV. II.
CLAV. I.
CLAV. I.

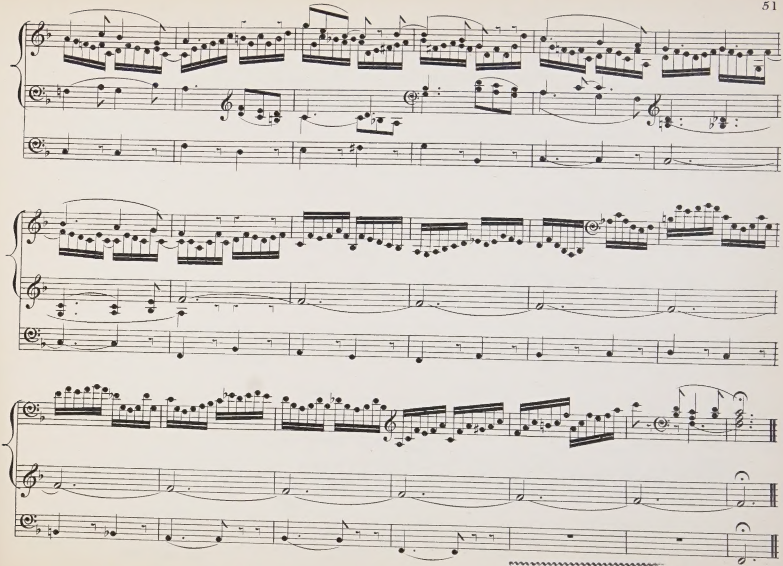

CLAV. I.
CLAV. II.
CLAV. I.

ALLEGRETTO. ♪=138.



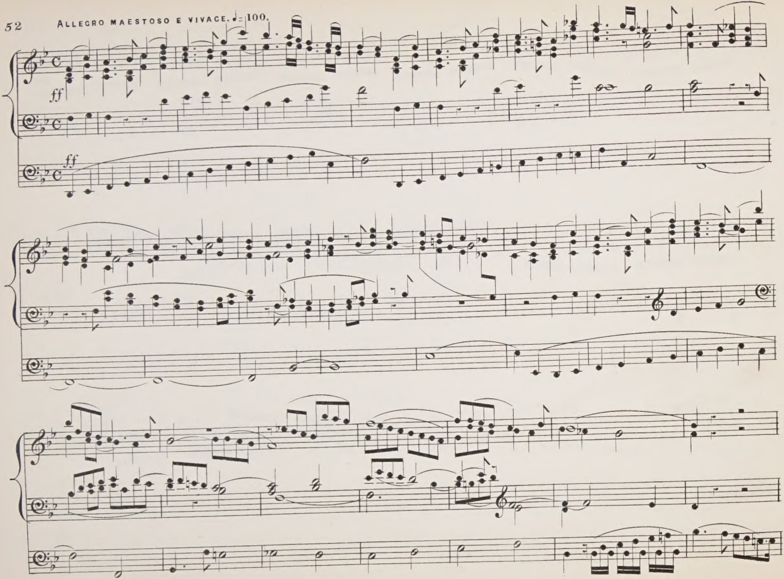

CLAV: II pp

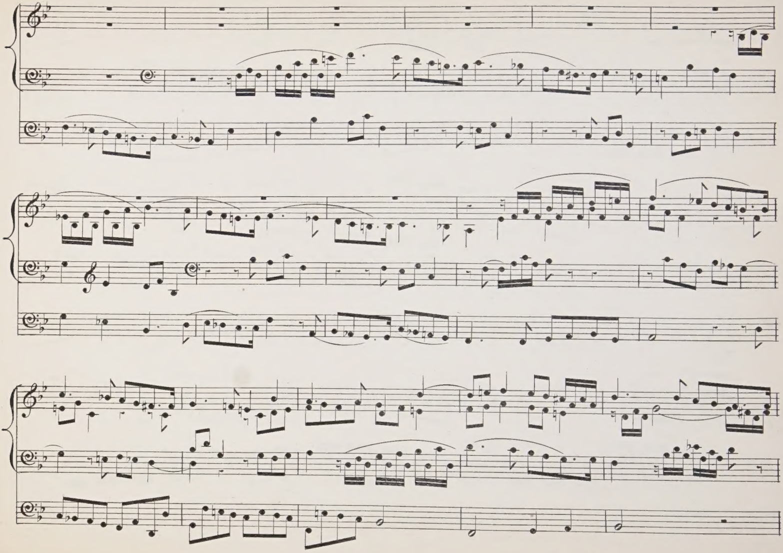


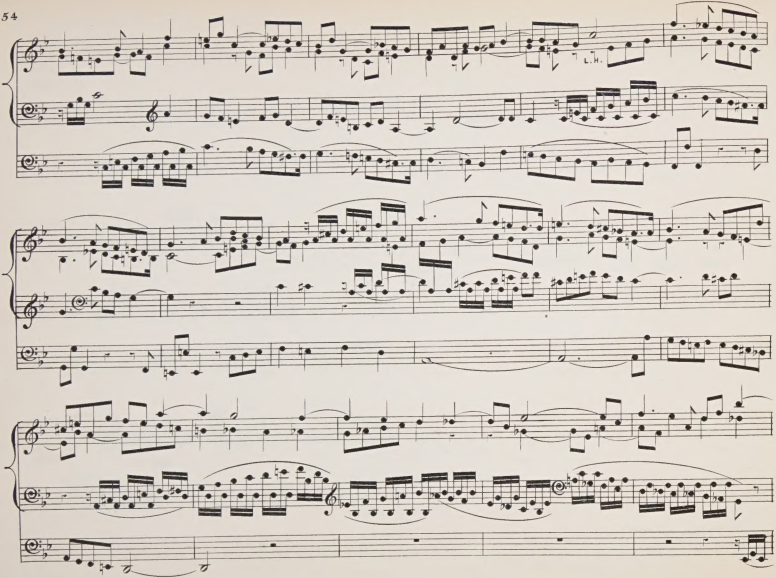


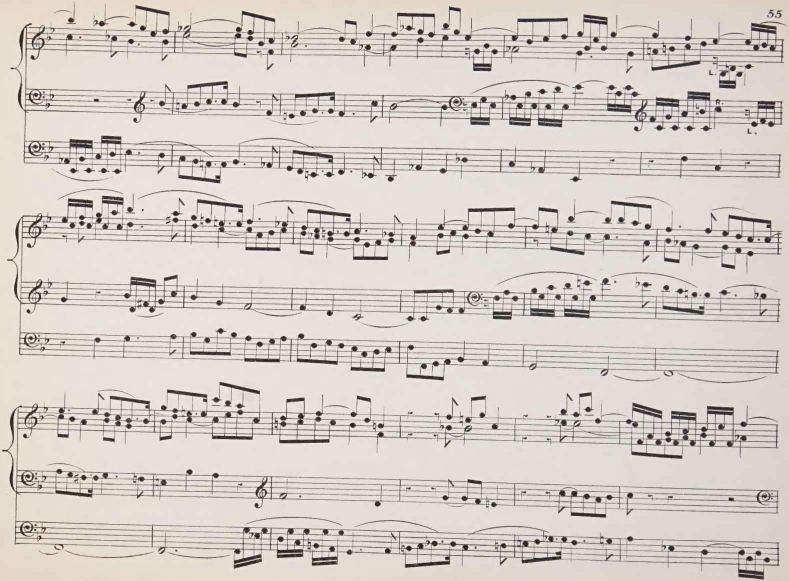
LIBRARY OF THE UNIVERSITY
OF ALBERTA

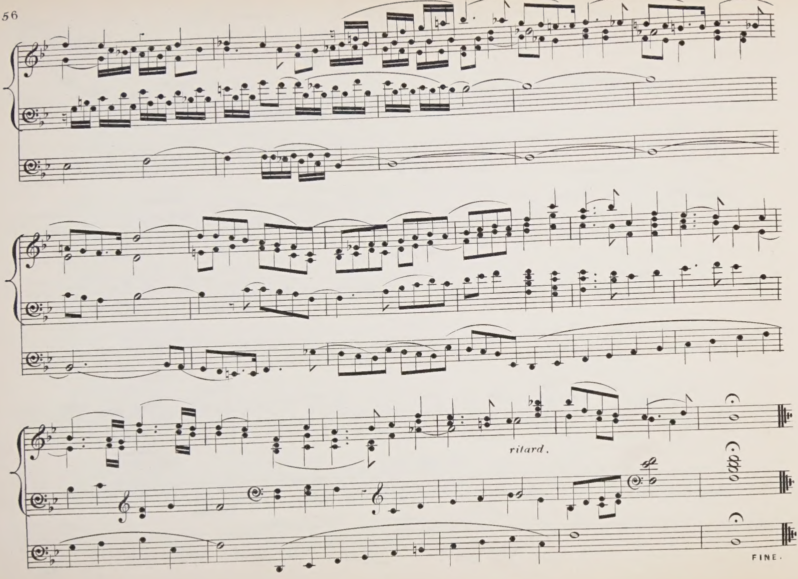
ALLEGRO MAESTOSO E VIVACE. ♩= 100.






L.H.

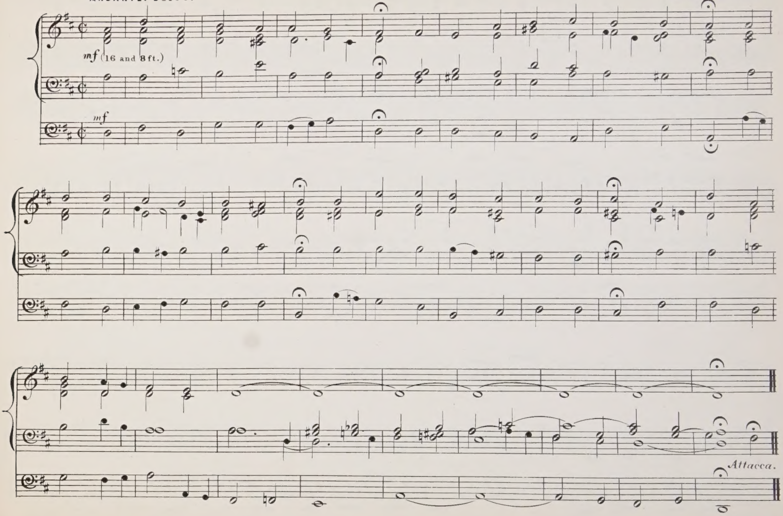

L.
R.
L.


ritard.
FINE.

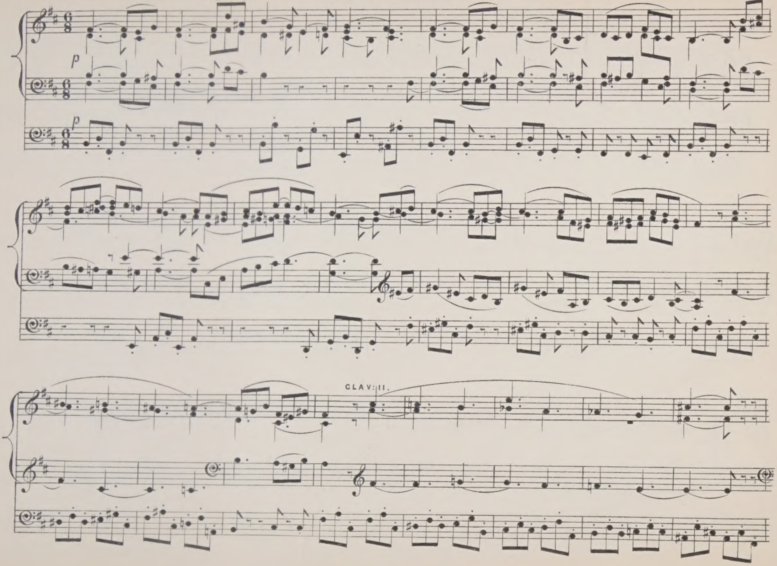
Fifth Sonata.

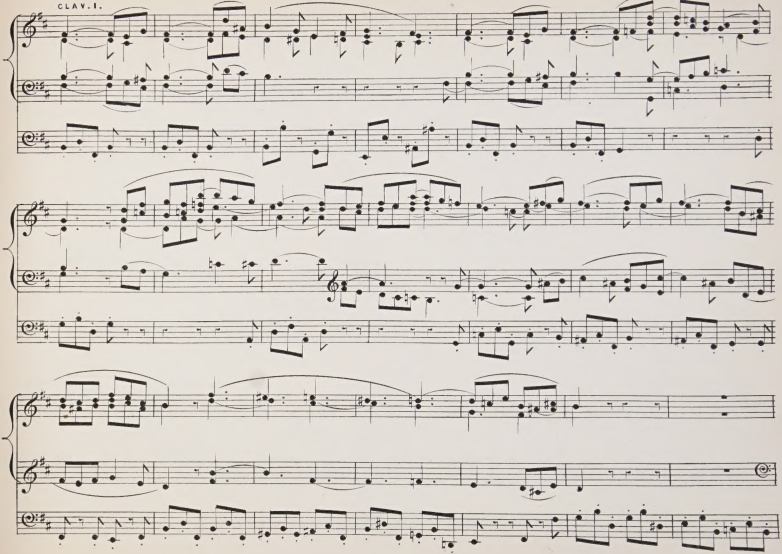
MENDELSSOHN.

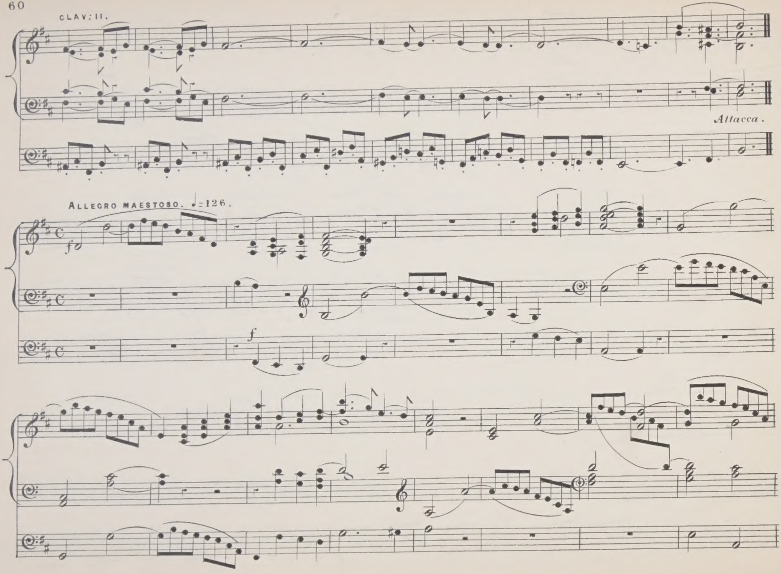
ANDANTE. ♩=100.

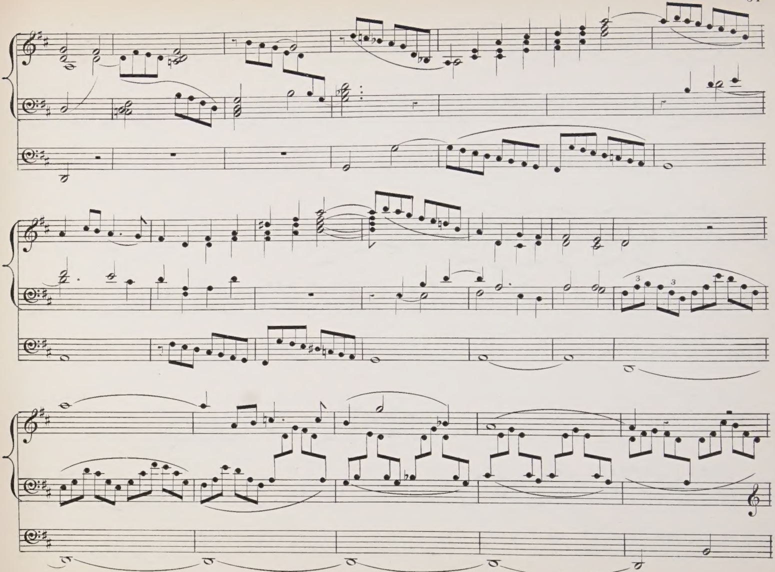

mf (16 and 8 ft.)
mf
Attacca.

ANDANTE CON MOTO. ♪=126.




CLAV. I.


CLAV: II.
Attacca.
ALLEGRO MAESTOSO. ♩=126.
f
f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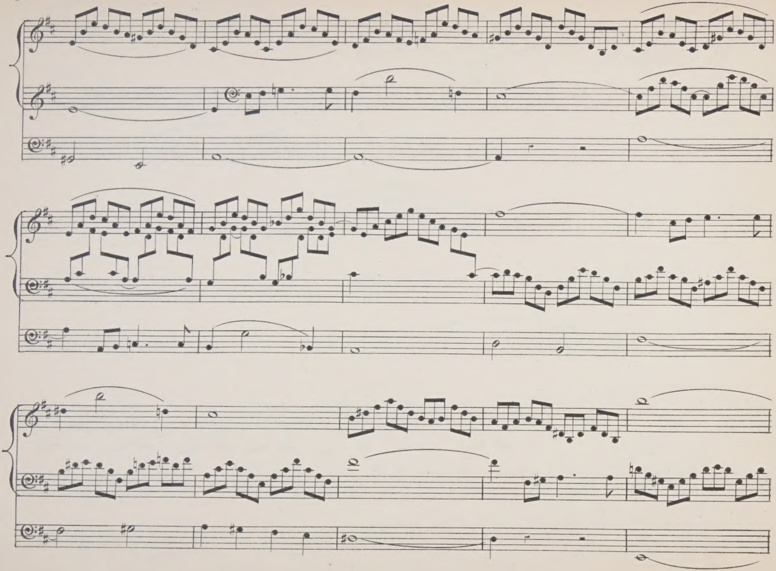

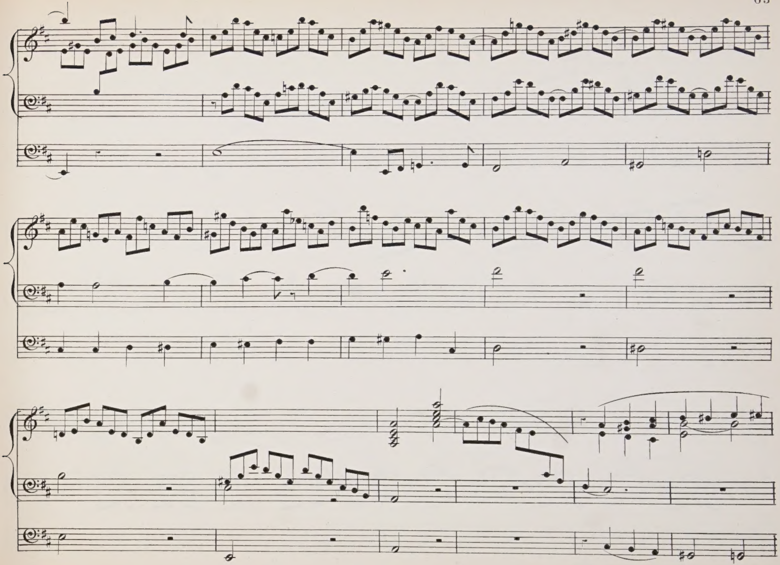

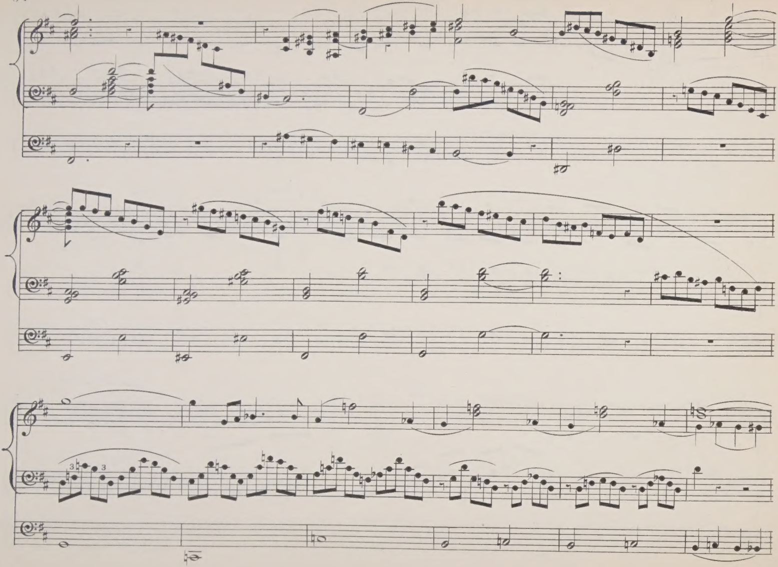
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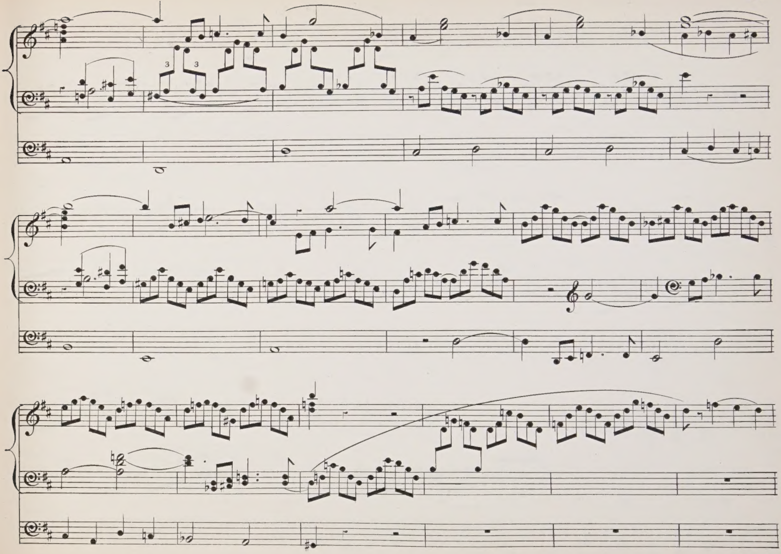
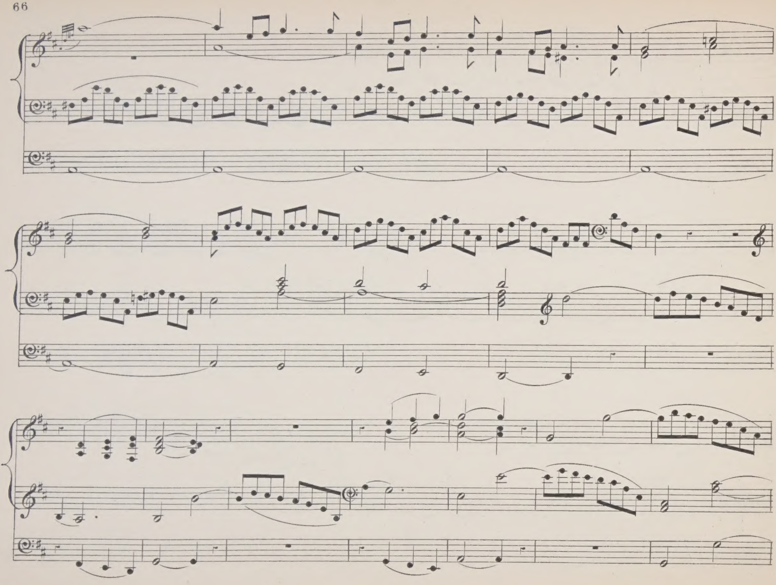
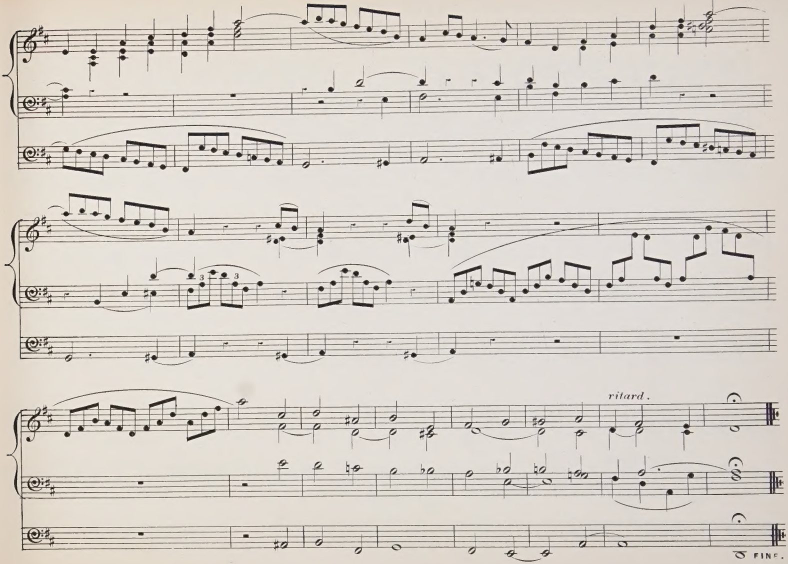


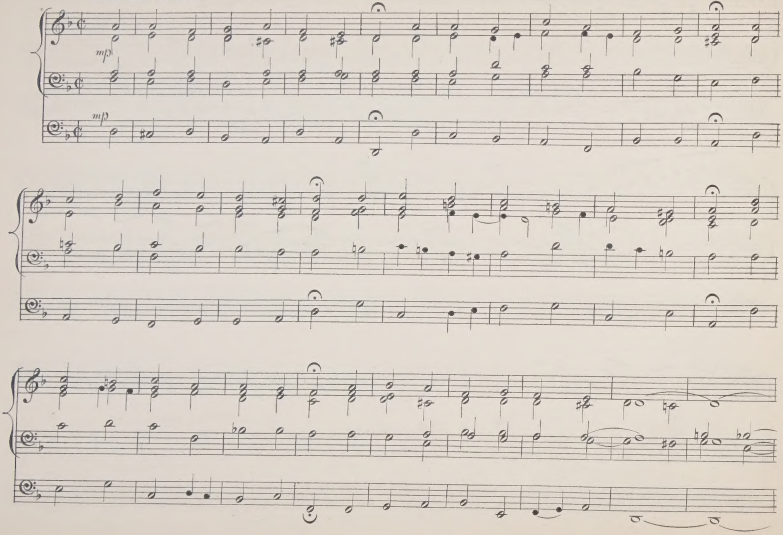


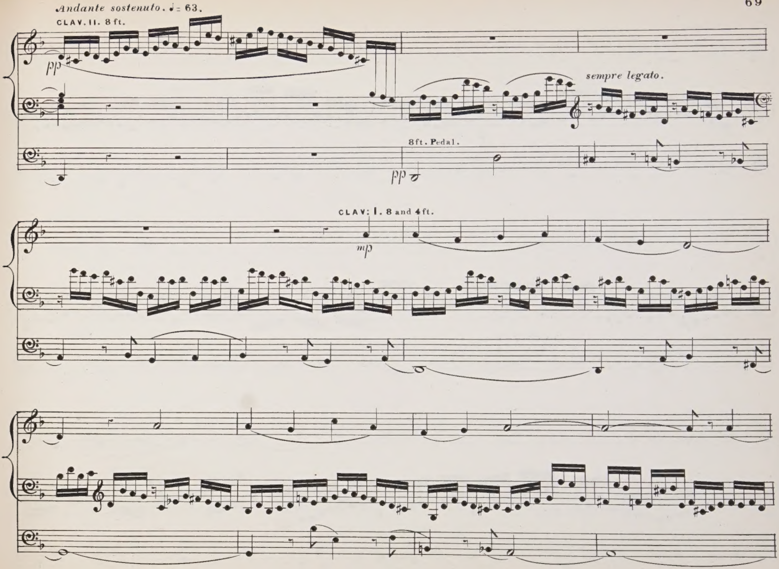

ritard.
FINE.

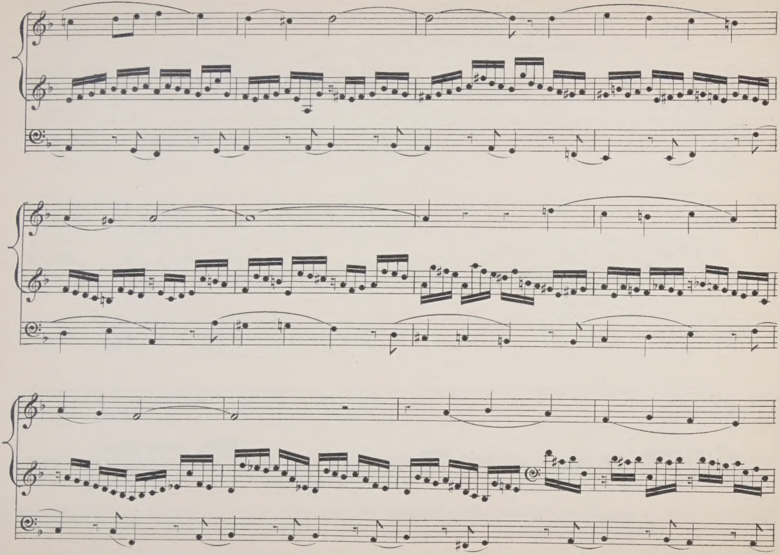
13 mts

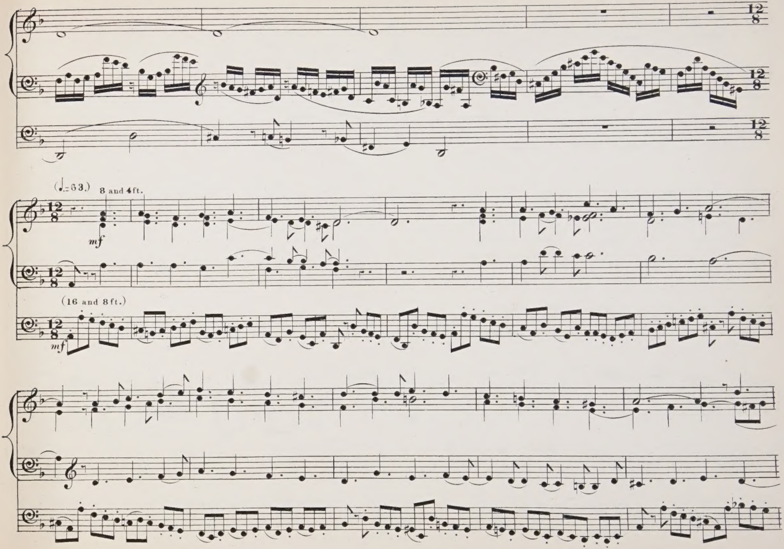
Sixth Sonata.

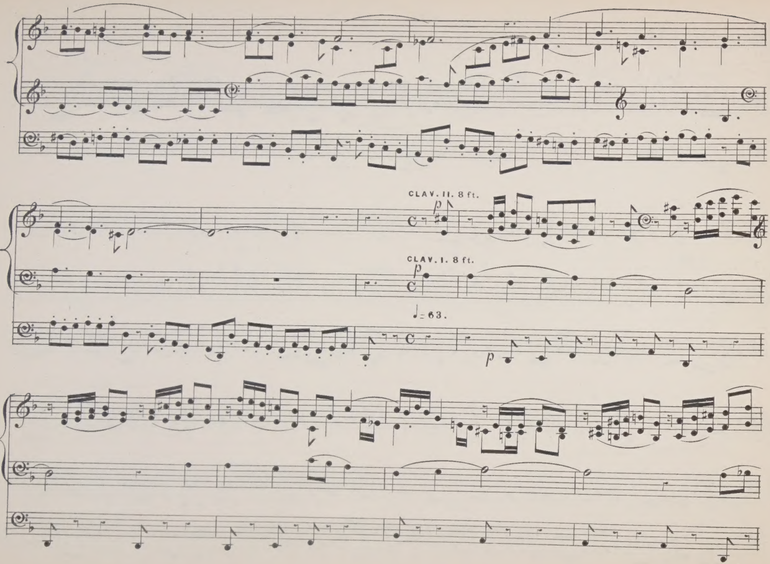
CHORALE. ♩=100. (OUR FATHER WHICH ART IN HEAVEN.—"VATER UNSER IM HIMMELREICH.") **MENDELSSOHN.**

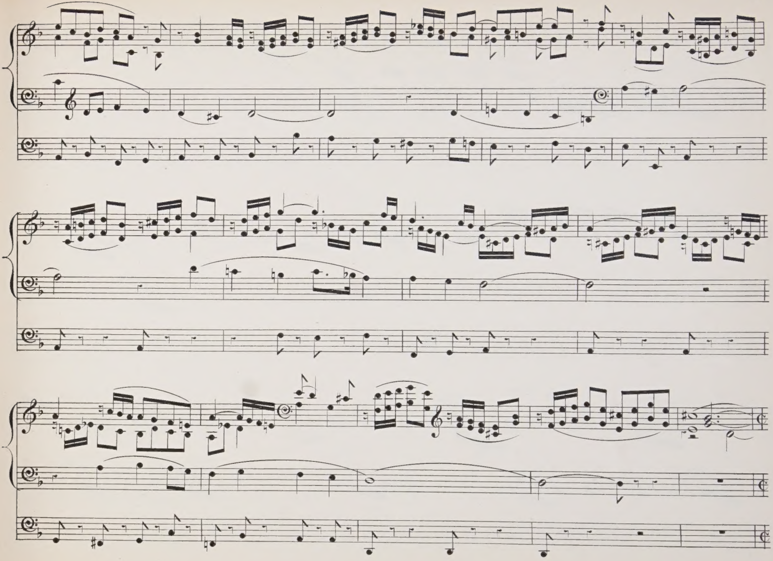



Andante sostenuto. ♩= 63.
CLAV. II. 8 ft.
pp
sempre legato.
8 ft. Pedal.
pp
CLAV: I. 8 and 4 ft.
mp

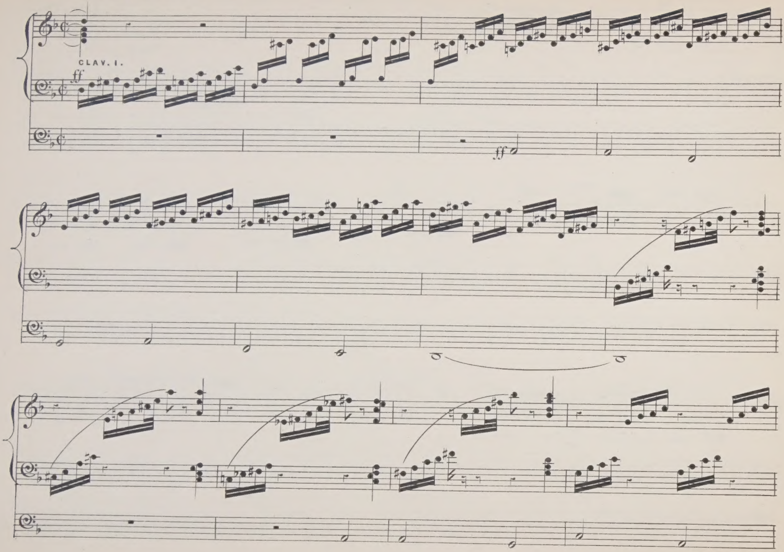


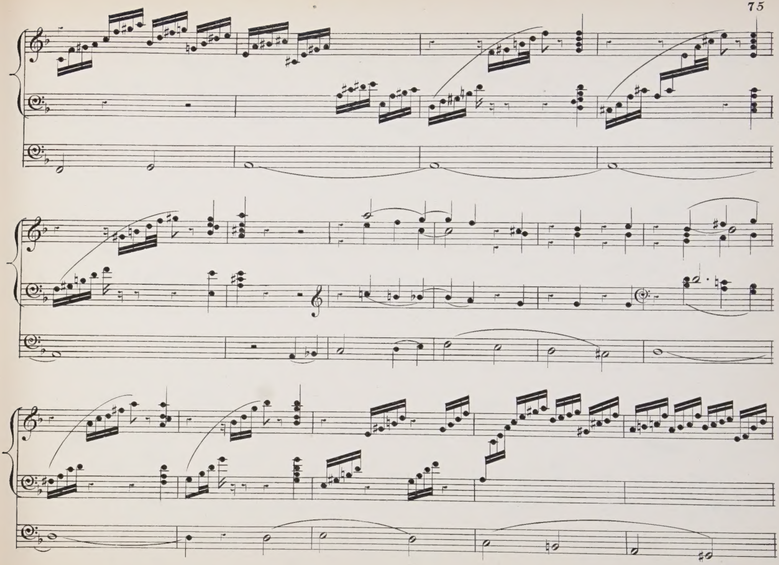

12/8
(♩.=63.)
8 and 4ft.
mf
(16 and 8ft.)
mf

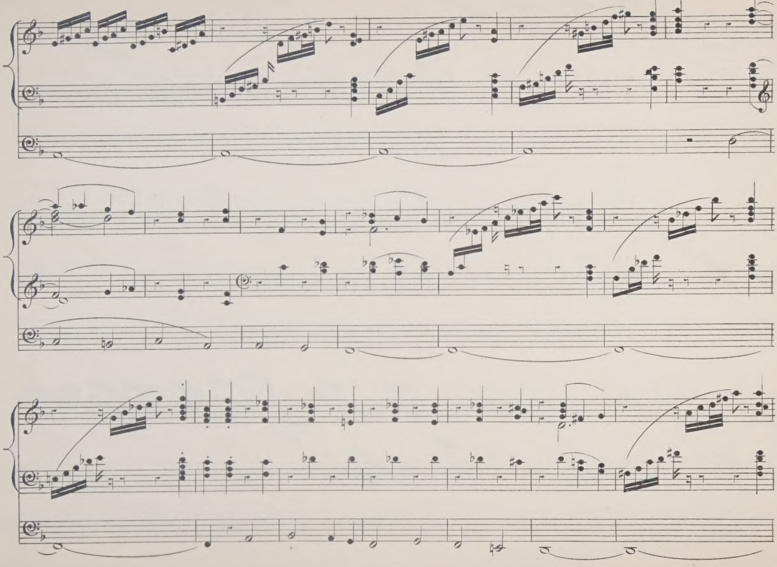

CLAV. II. 8 ft.
p
CLAV. I. 8 ft.
p
♩= 63.
p

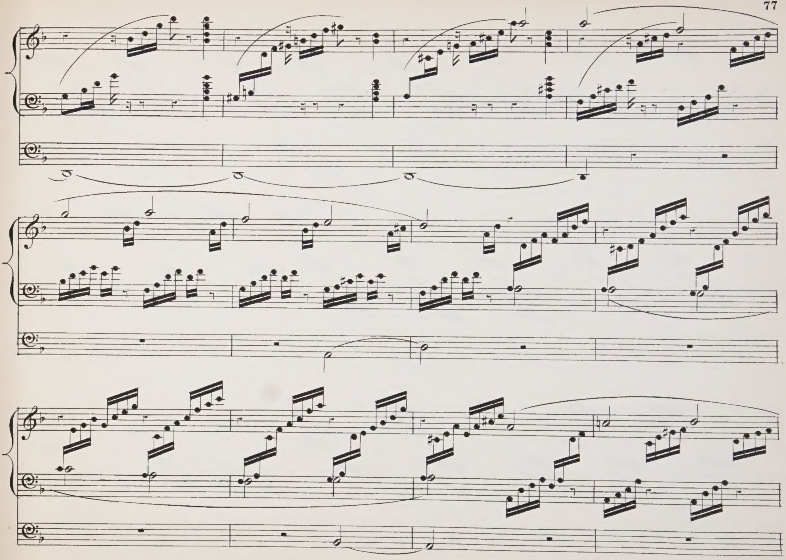


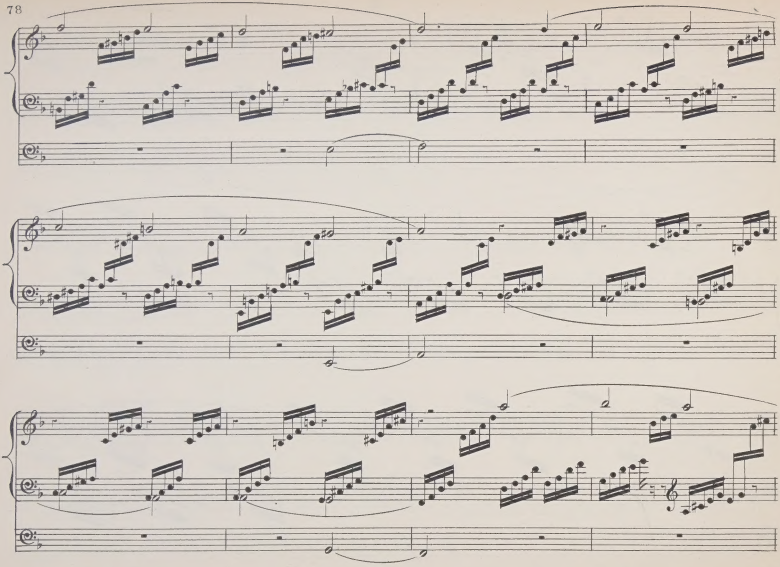
Allegro molto. 𝅗𝅥 = 69

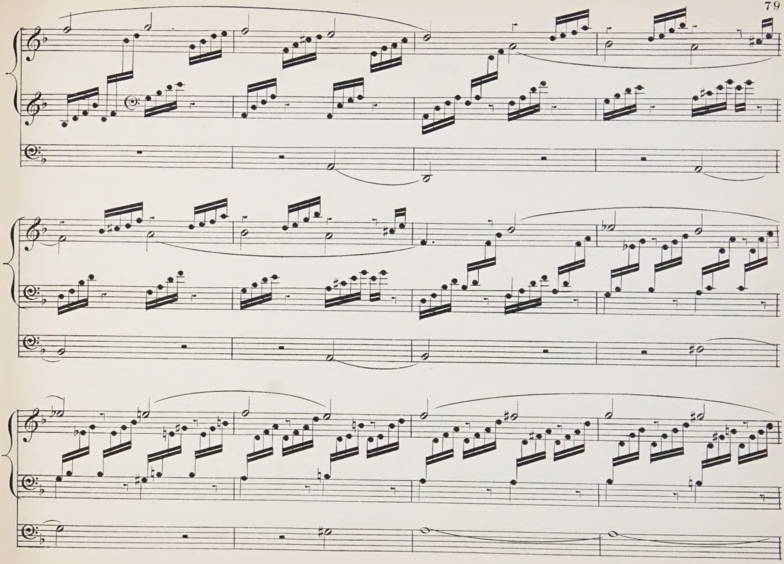


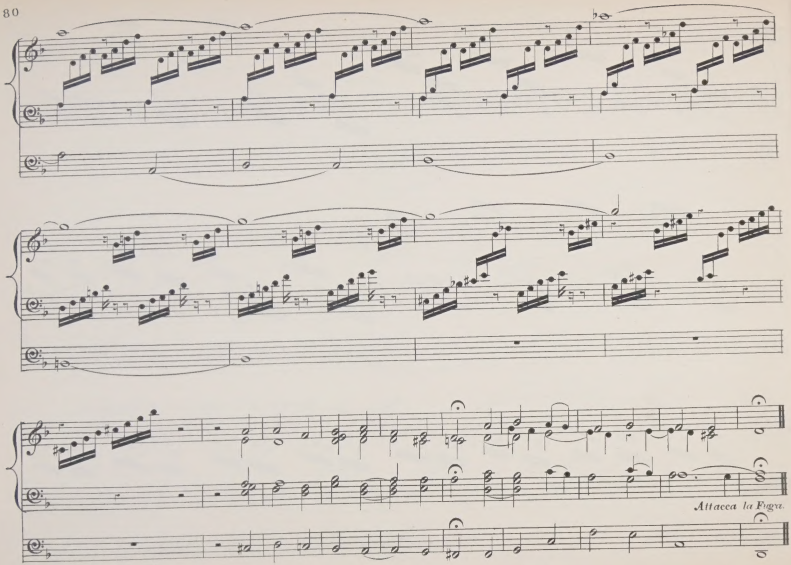






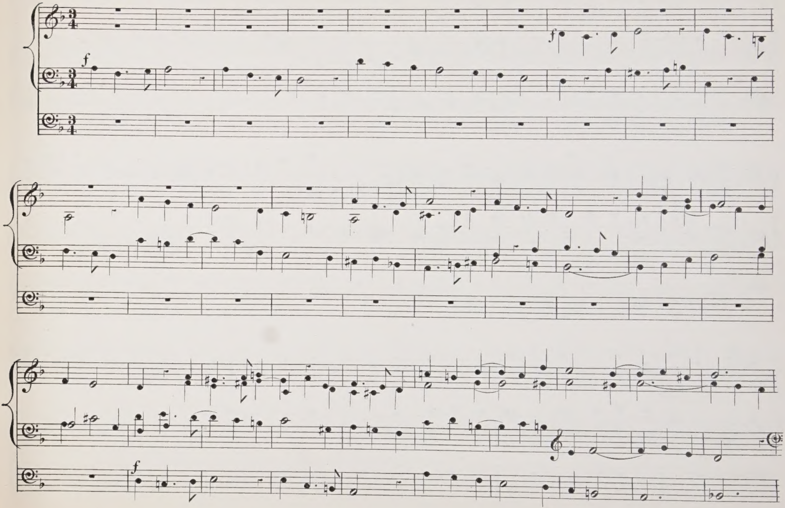


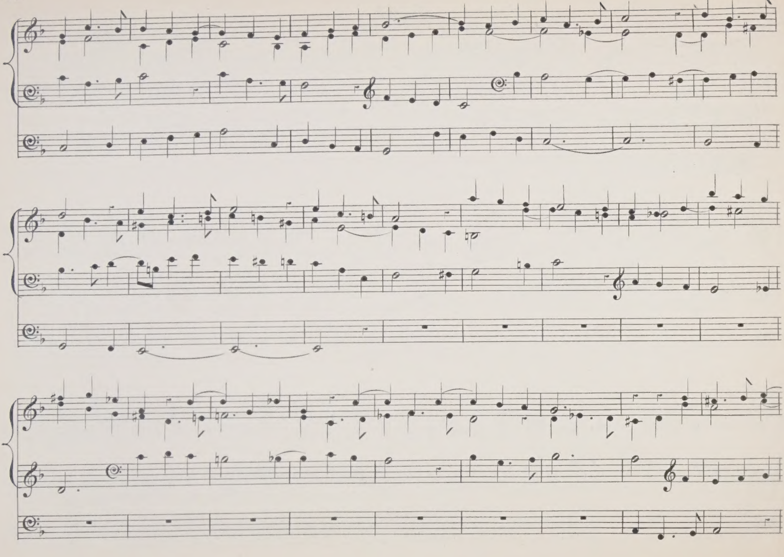


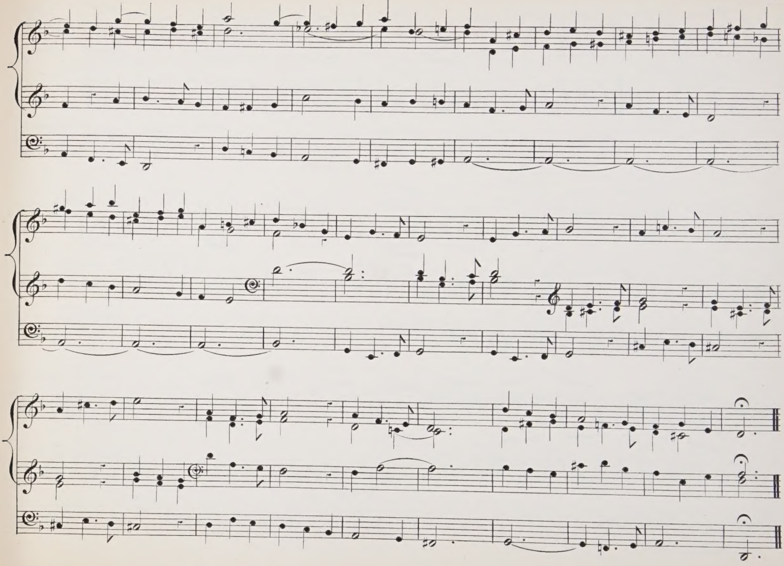

Attacca la Fuga.

FUGA.

Sostenuto e legato. ♩= 96.

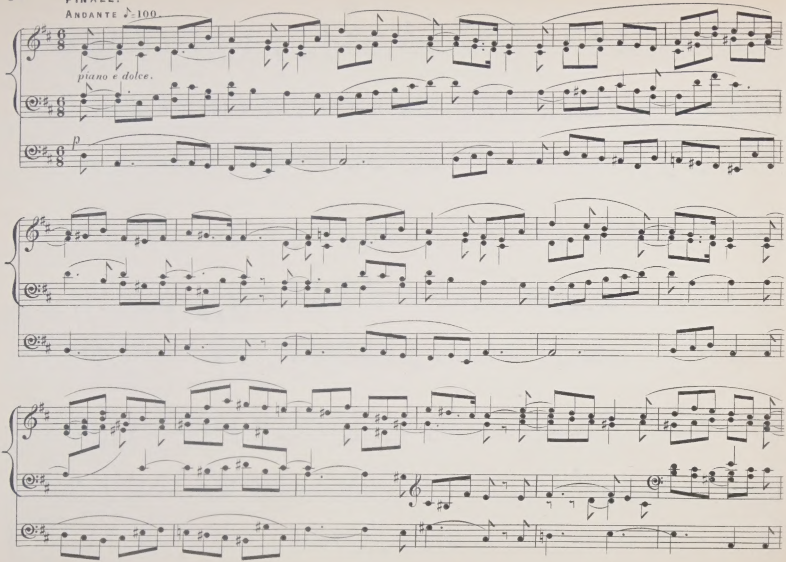


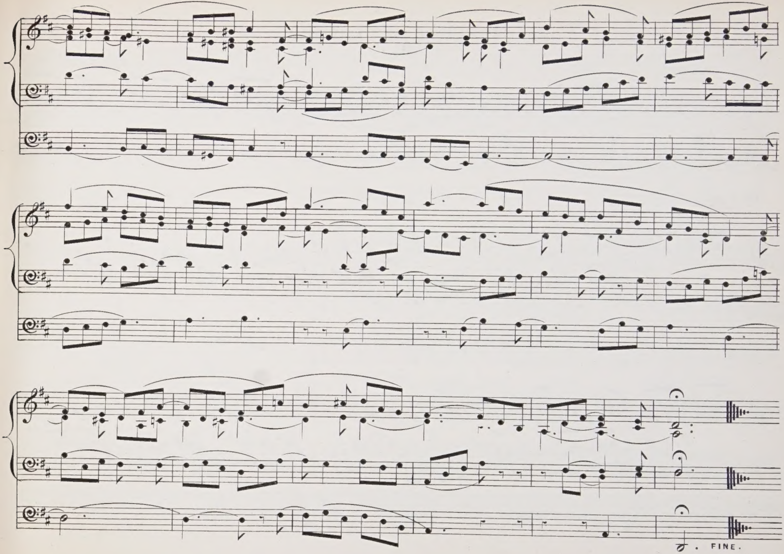




FINALE.

ANDANTE ♪=100.


piano e dolce.
p


FINE.

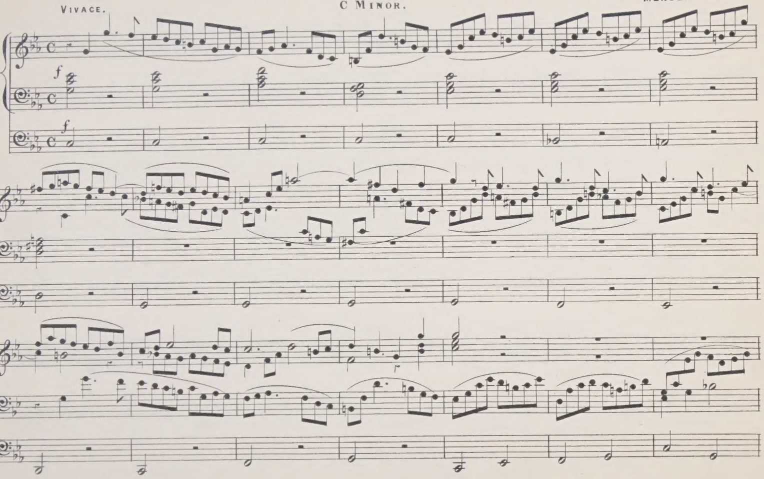
PRELUDE AND FUGUE

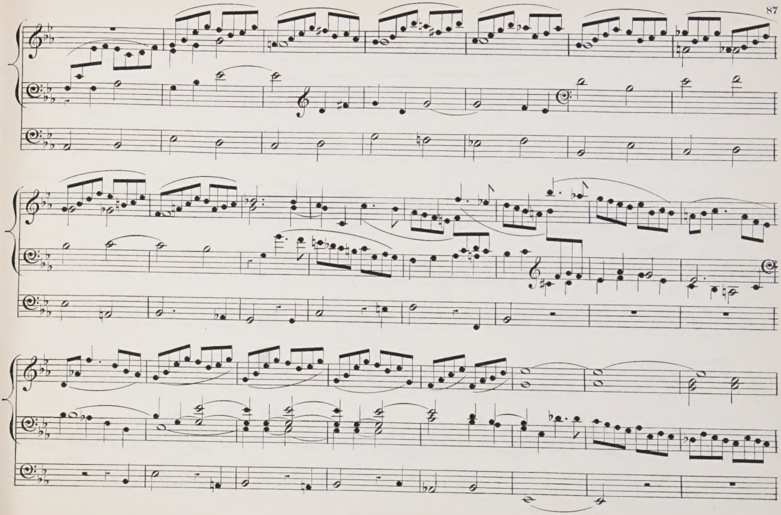
No. 1.

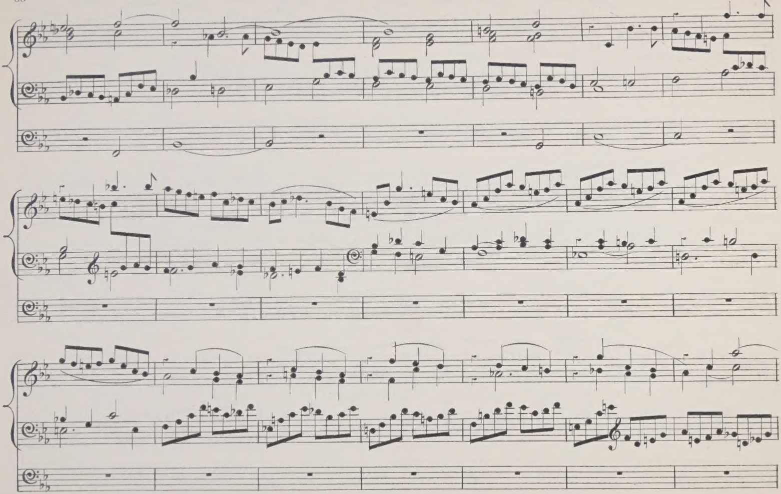
C MINOR.

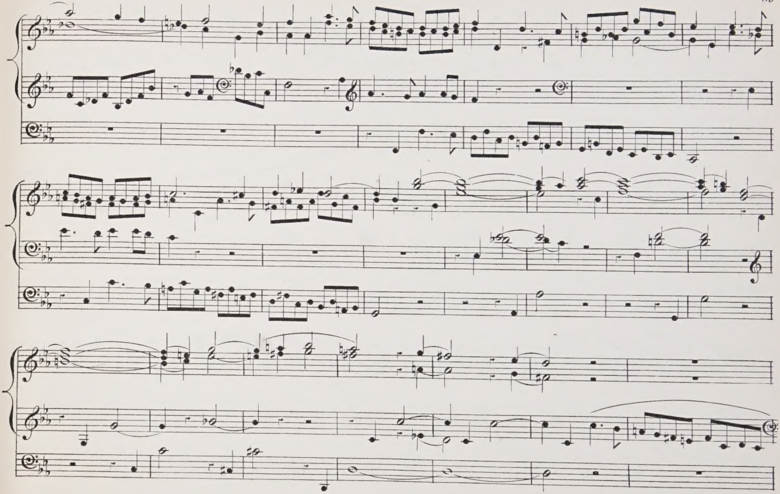
MENDELSSOHN.

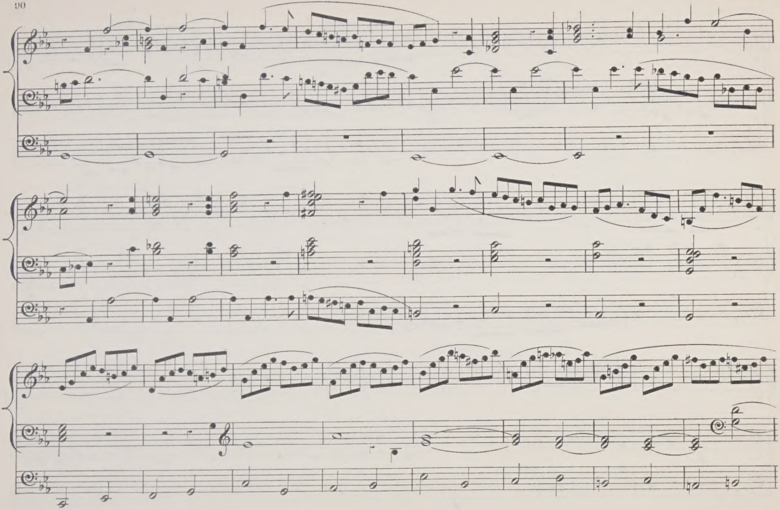
VIVACE.

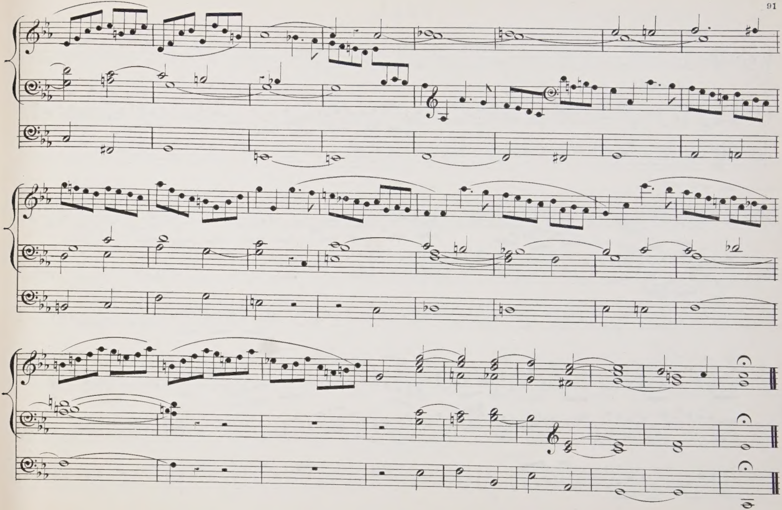




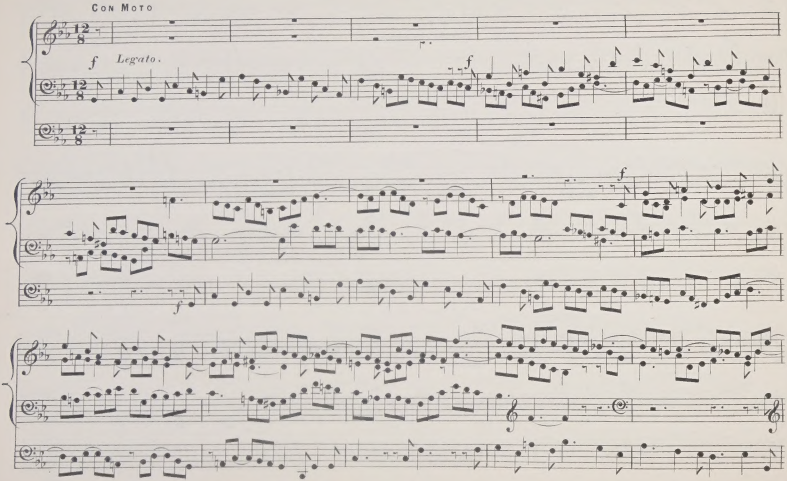


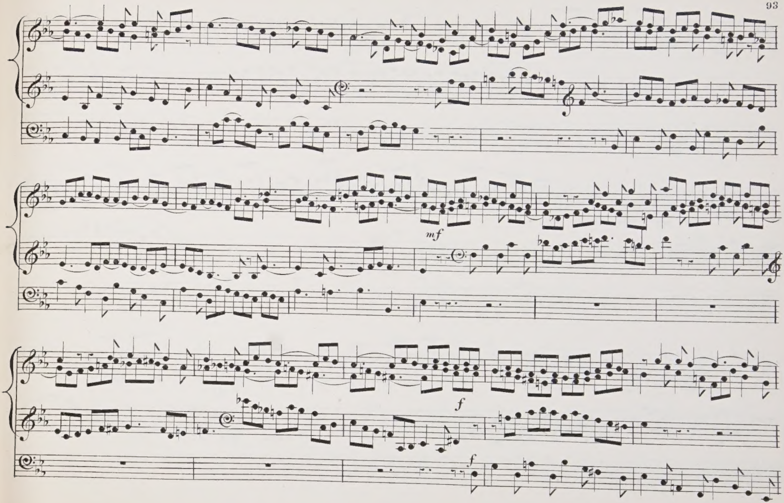


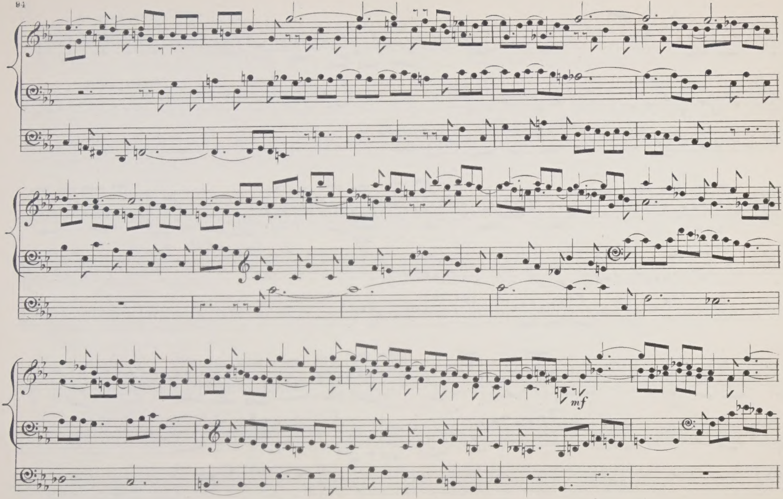


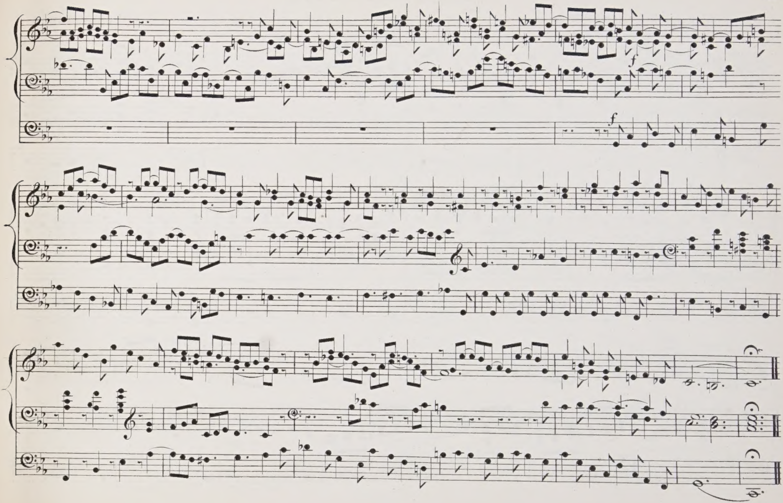


FUGA.


Con Moto
f
Legato.
f
f
f


mf
f
f


mf


f
f

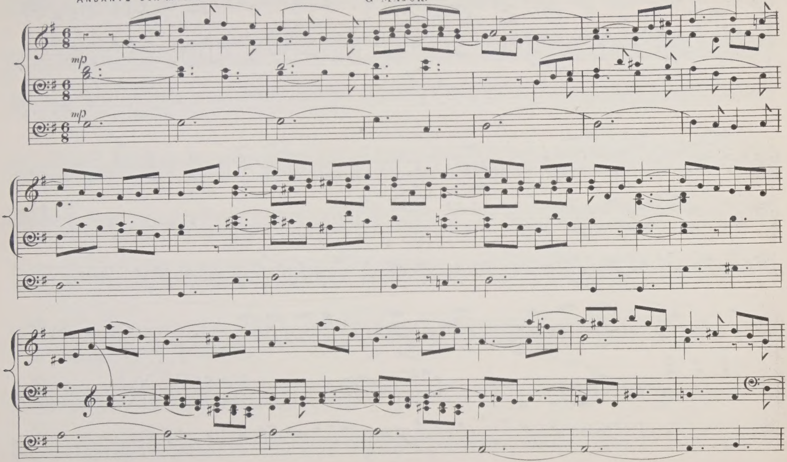
PRELUDE AND FUGUE

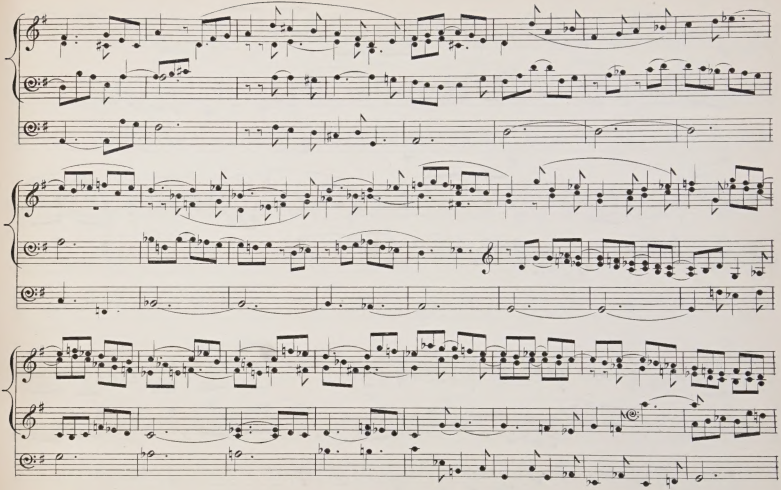
No. 2.

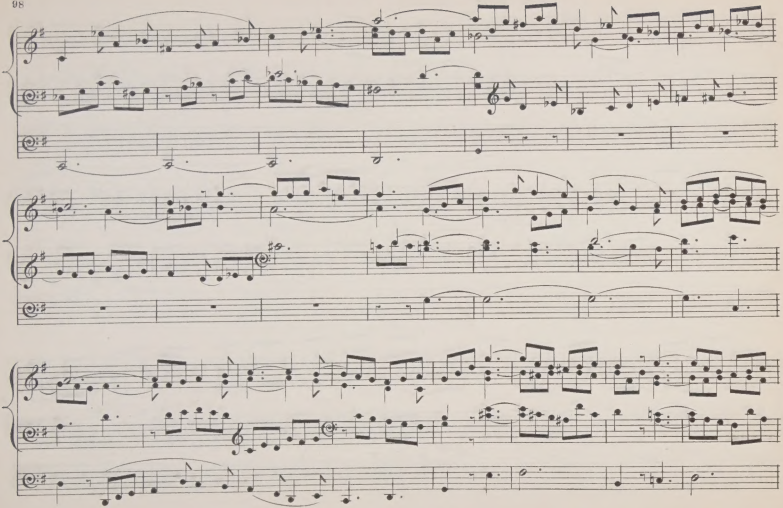
G MAJOR.

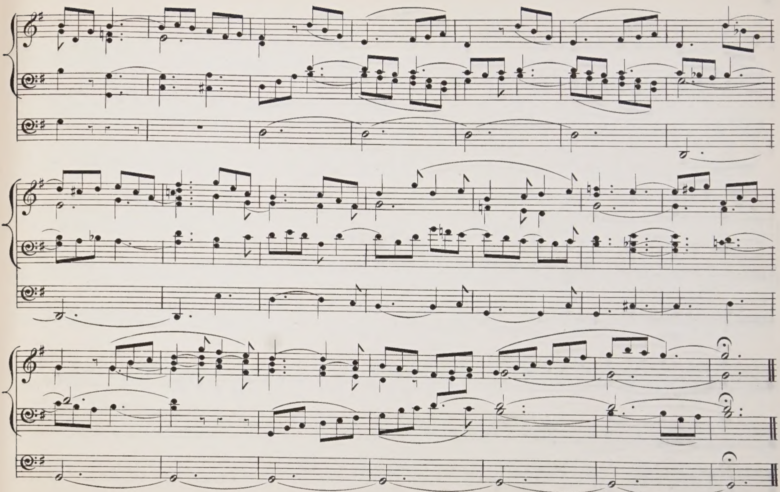
MENDELSSOHN.

ANDANTE CON MOTO.

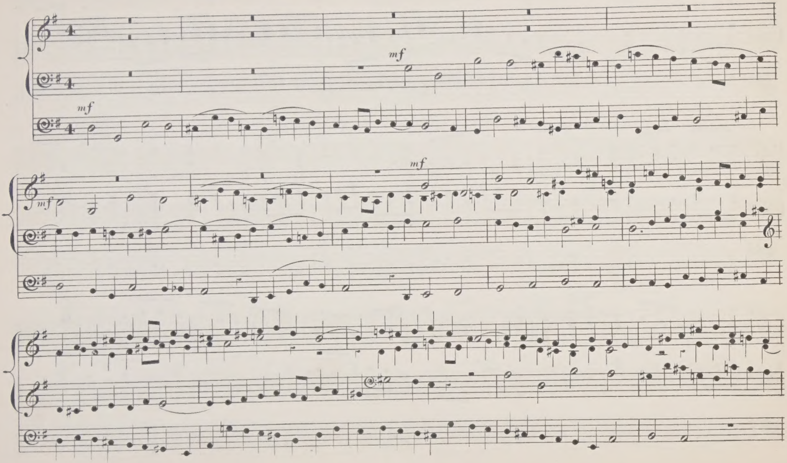


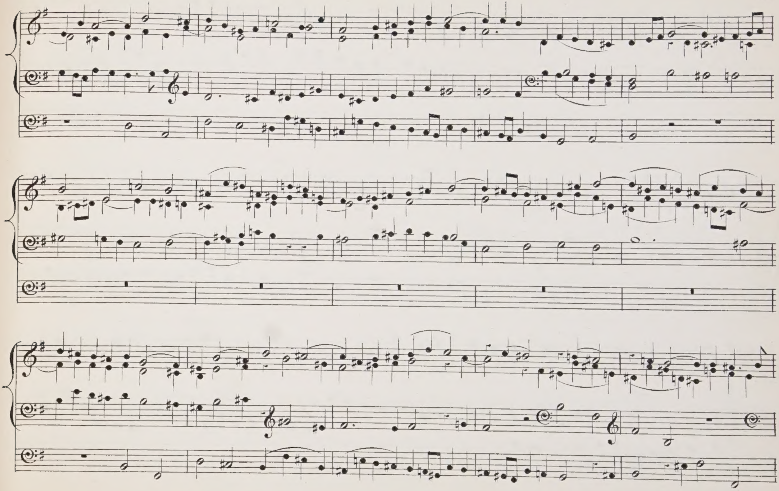


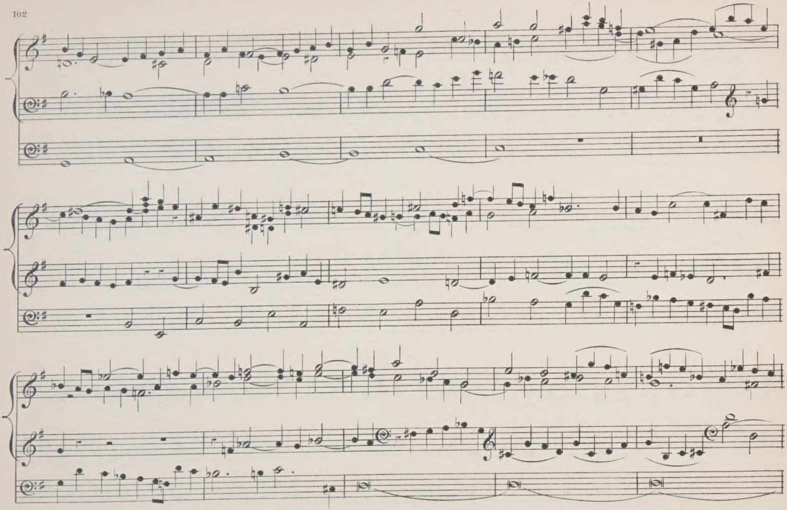


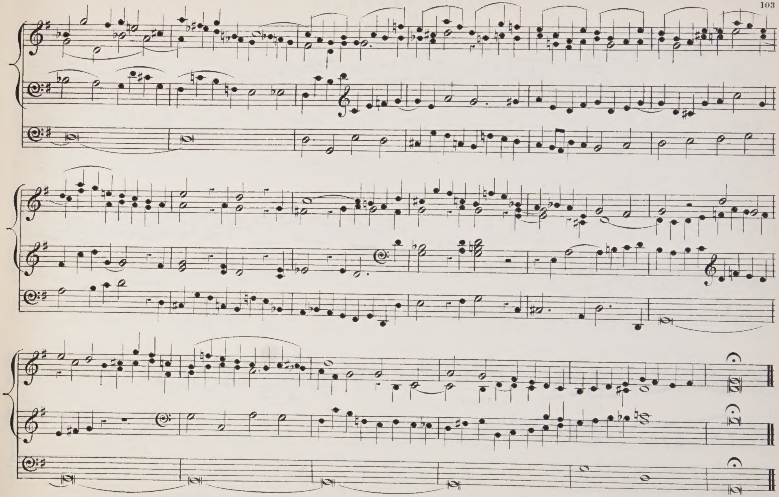


FUGA.







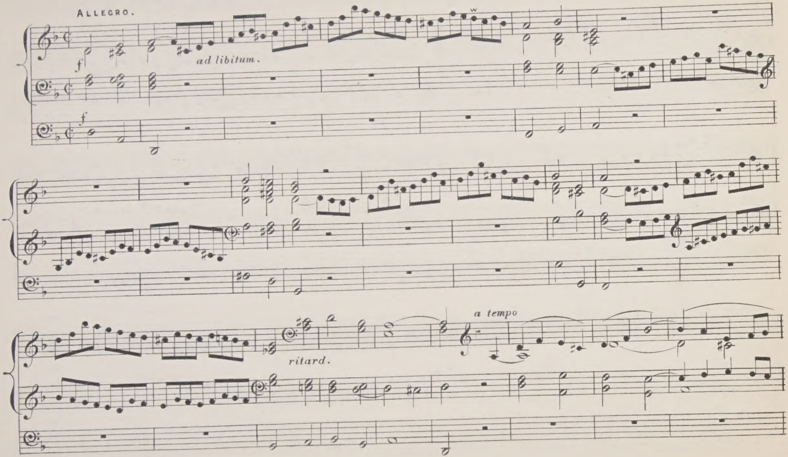


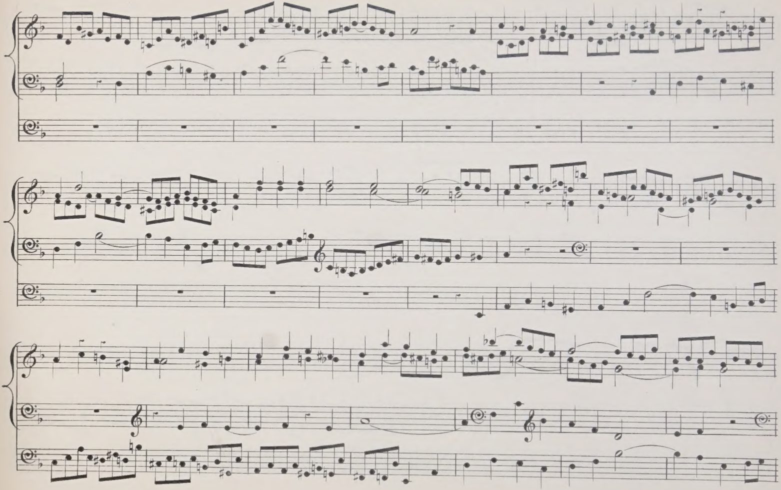
PRELUDE AND FUGUE

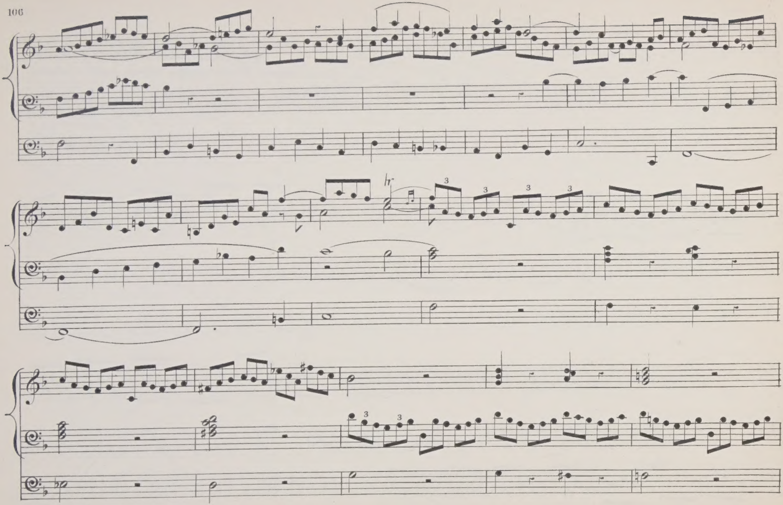
No. 3.

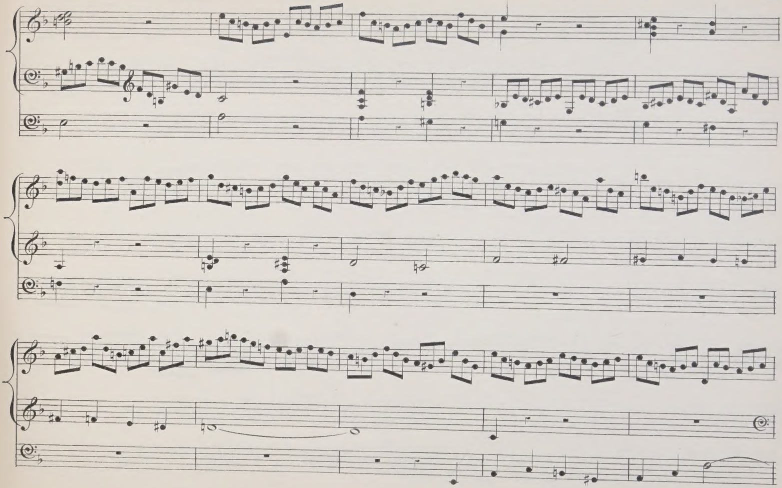
D MINOR.

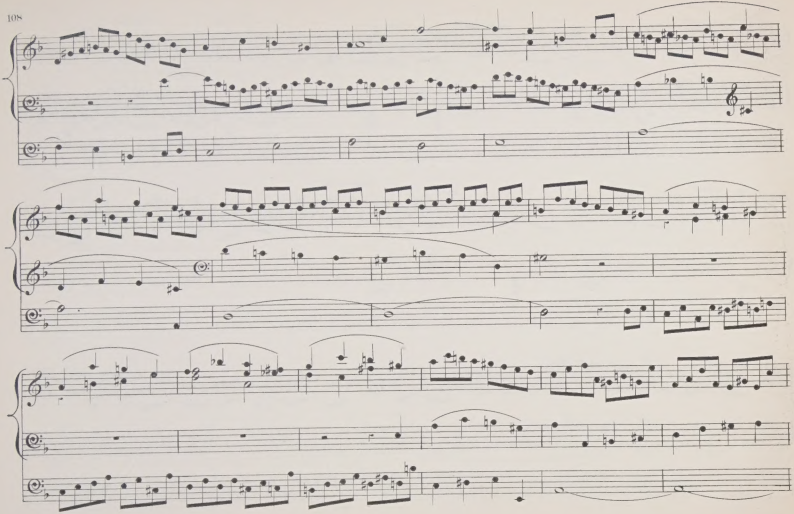
MENDELSSOHN.

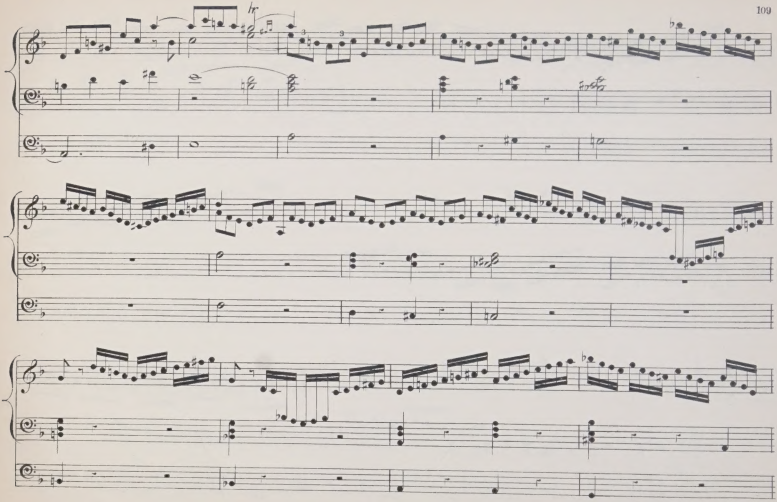

Allegro.
f
ad libitum.
f
ritard.
a tempo

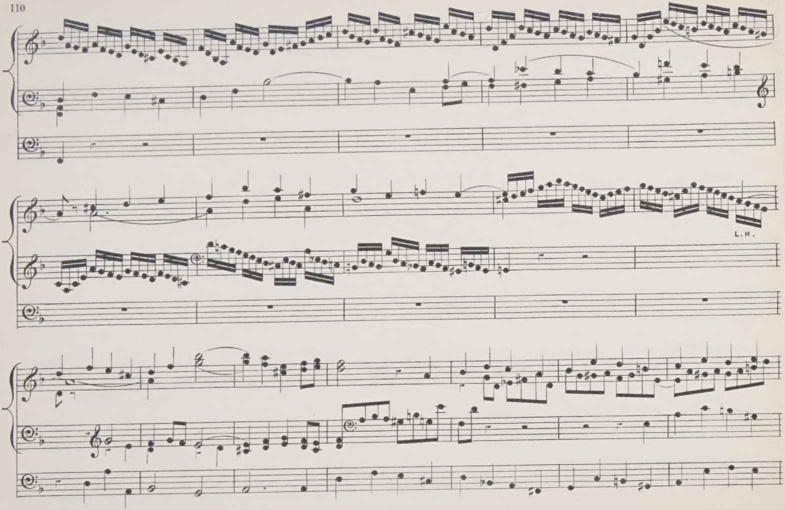


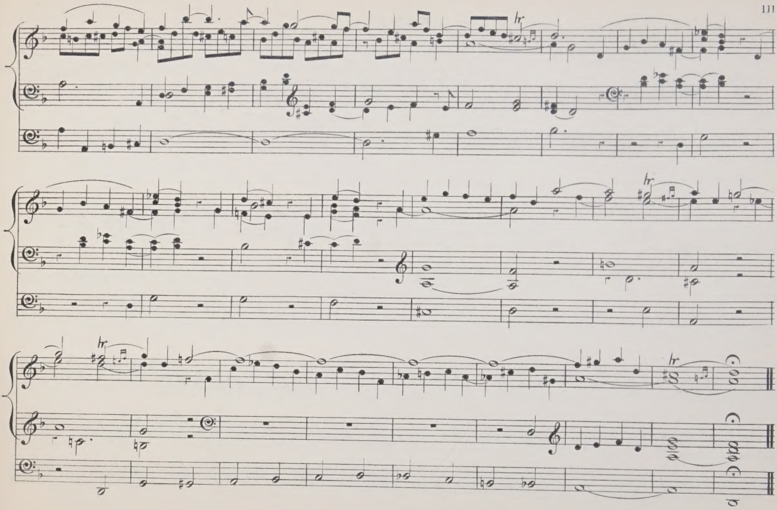

tr



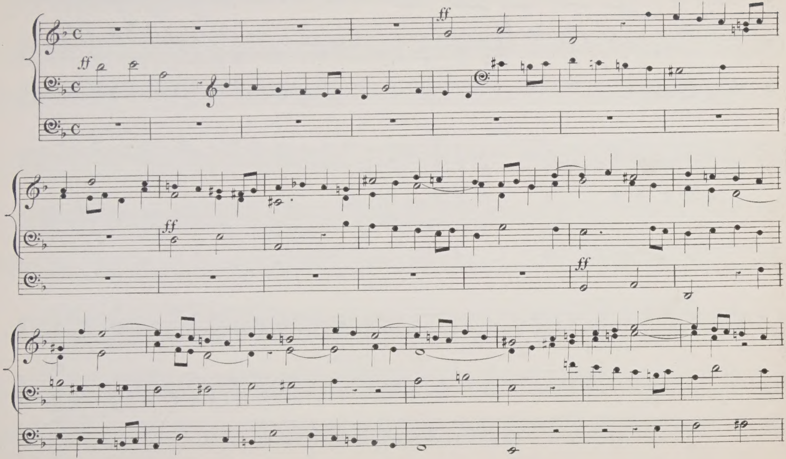


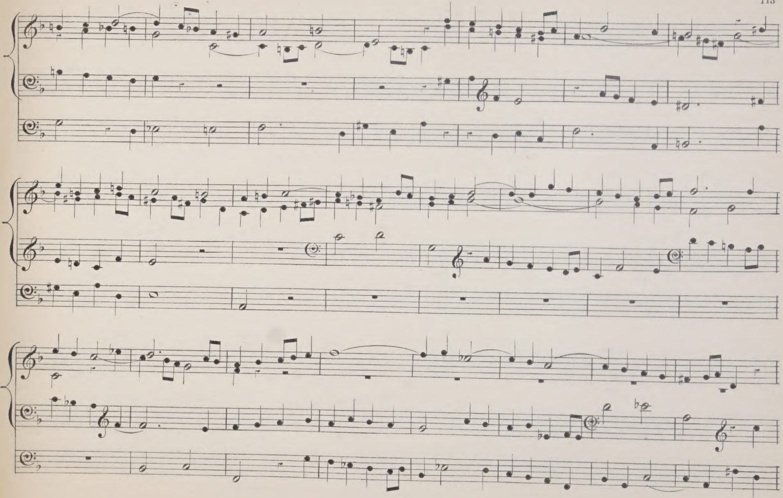

tr
3
3

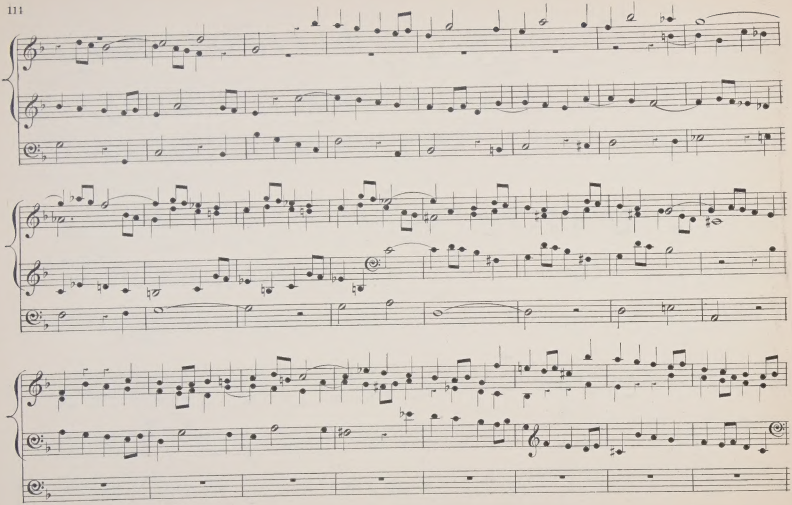

L. H.

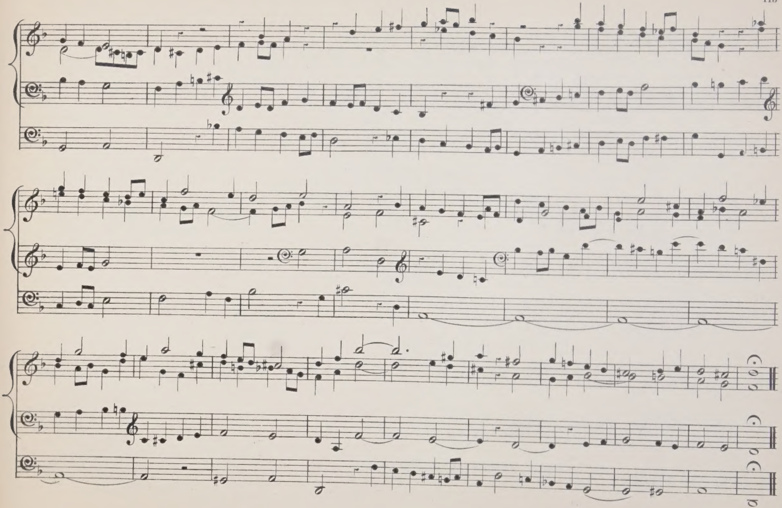


FUGA









FINE.

BOOK 1.

TRANSCRIPTIONS

from the Works of

FELIX MENDELSSOHN BARTHOLDY

FOR THE

Organ

BY

GEO. CALKIN.

Ent. Sta. Hall.

Reduced Price 2/-

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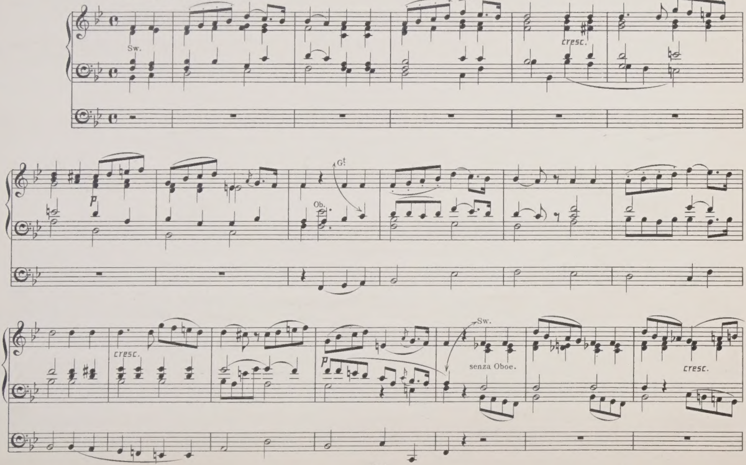
OF ALBERTA

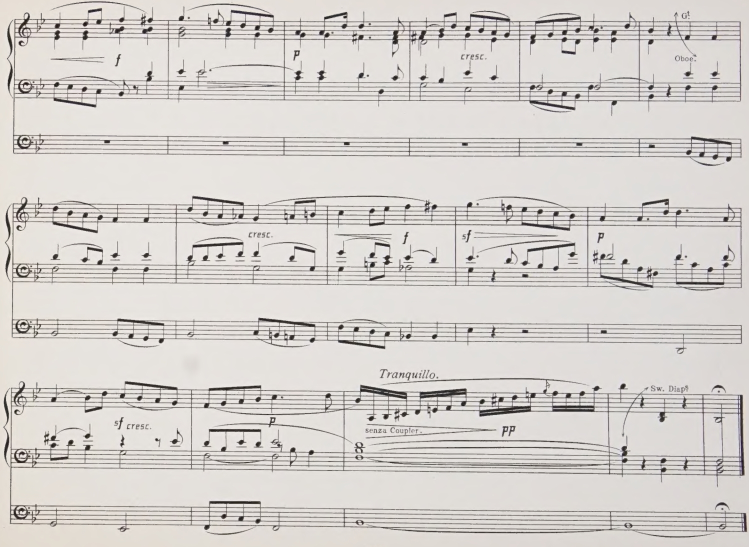
Sw. Diap^s
G^t Flute Coupled to Sw.
Ped. 16 f^t to Sw.

Nº 1. GRAND TRIO.

Op. 49.

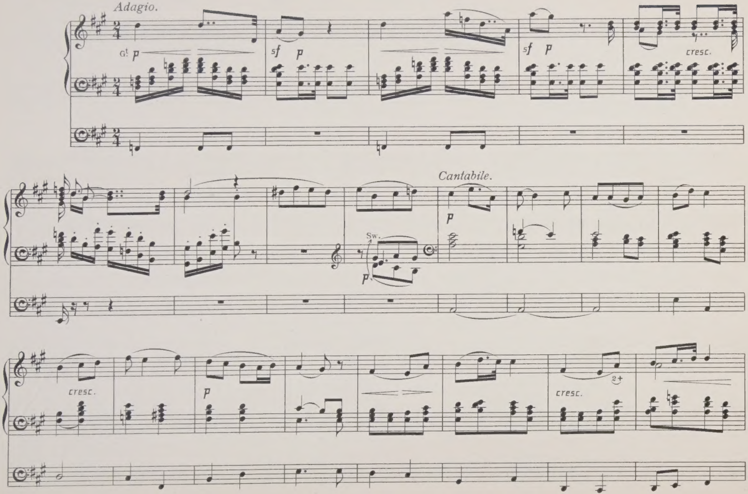
Andante con moto tranquillo.

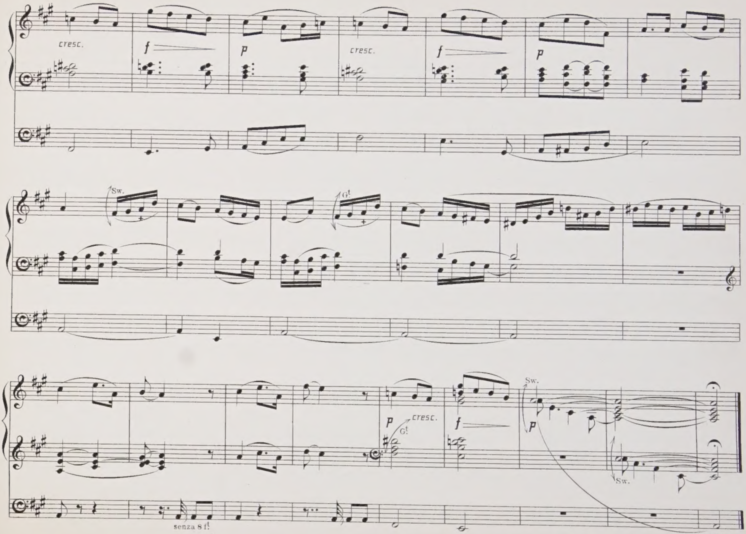

Sw.
cresc.
p
Gt.
Ob.
cresc.
p
Sw.
senza Oboe.
cresc.


f
p
cresc.
G!
Oboe.
cresc.
f
sf
p
sf cresc.
p
Tranquillo.
senza Coupler.
pp
Sw. Diaps.

Sw. Diaps. & Reed.
Gt. 8 ft. Solo coupled to Sw.
Ped. 16 ft. to Sw.

No. 2. THIRD SYMPHONY IN A MINOR.


Adagio.
Gt. p
sf p
sf p
cresc.
Cantabile.
Sw.
p
p
cresc.
p
cresc.
2+

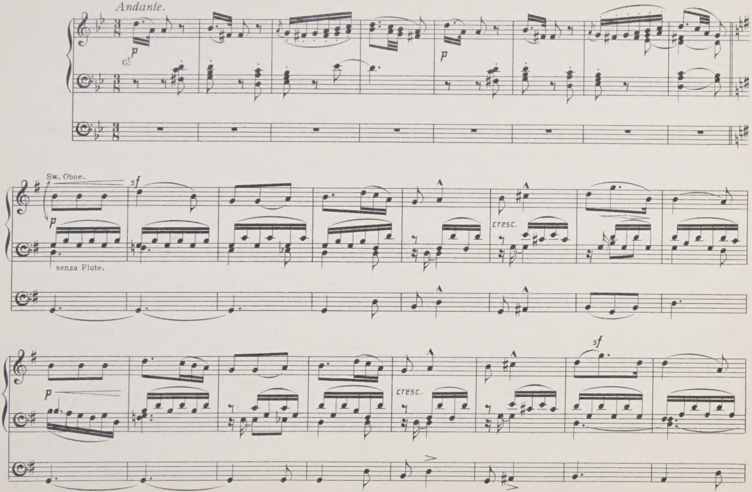

cresc.
f
p
cresc.
f
p
Sw.
G!
+
p
cresc.
G!
f
Sw.
p
Sw.
senza 8 f!

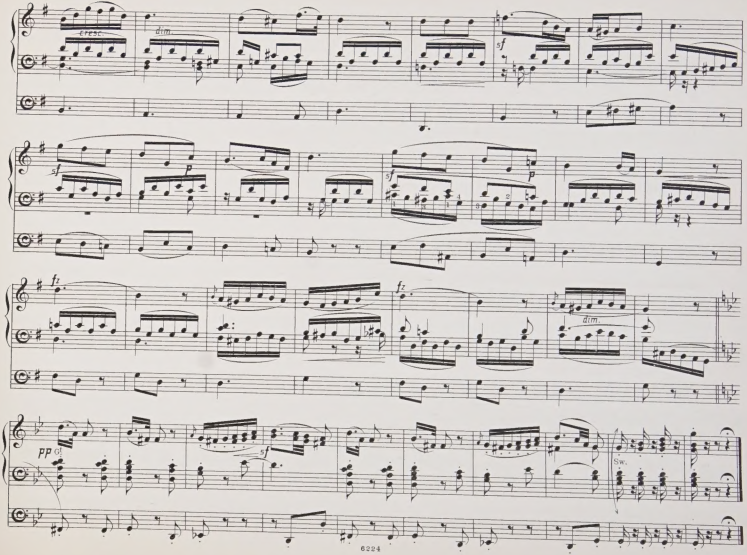
Nº 3. SONATA.

Op. 45.

Pianoforte and Violoncello.

Sw. Oboe.
Gᵗ Dul. Stopᵗ Diap & Flute.
Ped. 16 fᵗ to Gᵗ

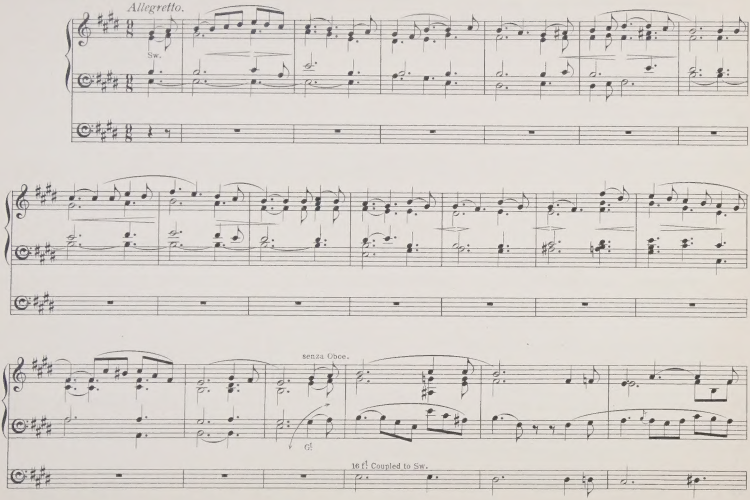

Andante.
p
Gᵗ
p
Sw. Oboe.
p
sf
senza Flute.
cresc.
p
cresc.
sf

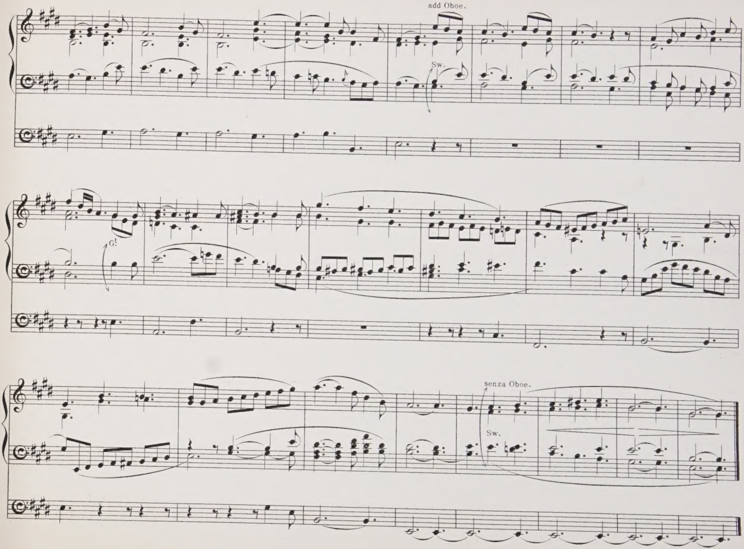

cresc.
dim.
sf
sf
p
sf
p
fz
fz
dim.
pp G!
sf
Sw.

Sw. Diap. Oboe.
Gt. Dul. Claribel & Flute.
Ped. Soft 16 ft. to Sw.

No. 4. VOCAL DUET.

(Zuleika und Hassan.)

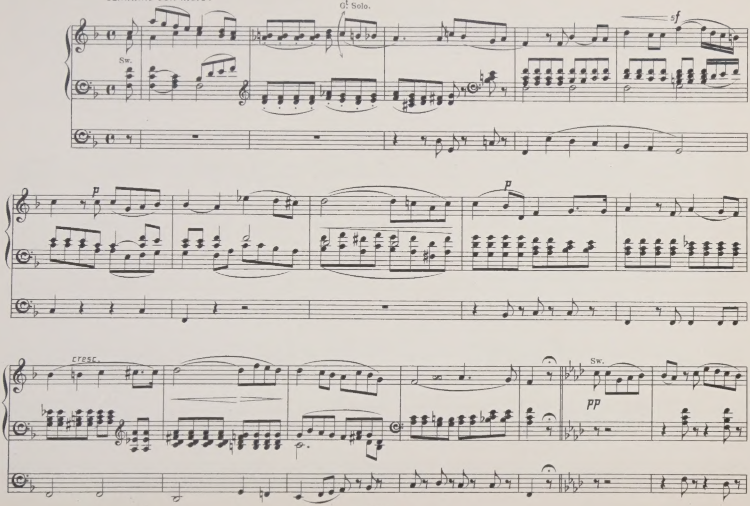

Allegretto.
Sw.
senza Oboe.
Gt.
16 ft. Coupled to Sw.

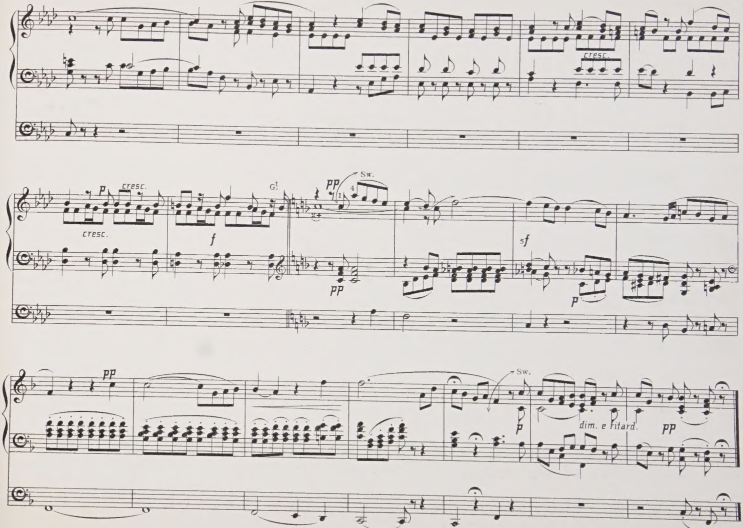

add Oboe.
Sw.
G!
senza Oboe.
Sw.

Sw. Stopd Diap. & Oboe.
Gt 8 ft coupled to Sw.
Ped. 16 ft

Nº 5. THE FIRST VIOLET.

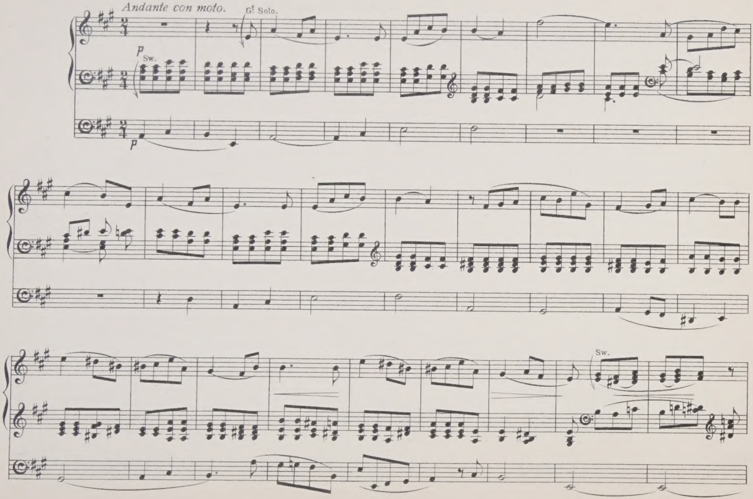
Andante con moto.

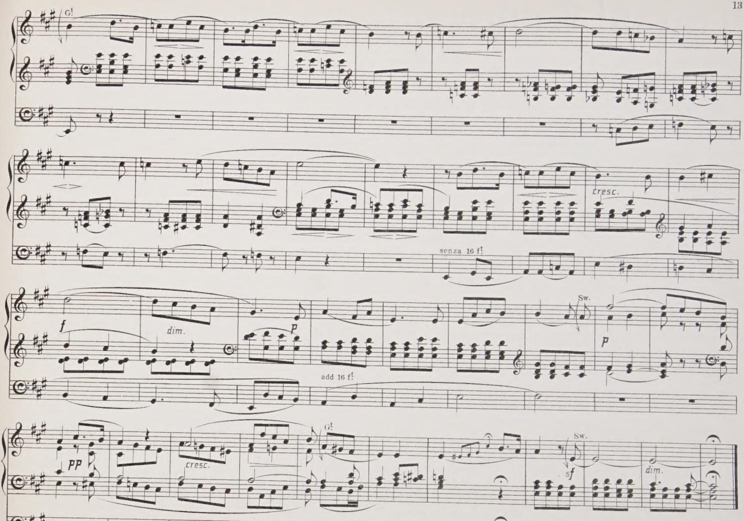

Gt Solo.
Sw.
sf
p
p
cresc.
Sw.
pp


cresc.
p
cresc.
cresc.
f
G†
pp
Sw.
1
4
2+
pp
sf
p
pp
Sw.
p
dim. e ritard.
pp

Sw. Diap^s
G^t Solo 8 f^t
Ped. 16 f^t coupled to Sw.

Nº 6. THE GARLAND.


Andante con moto.
G^t Solo.
p
Sw.
p
Sw.


G!
cresc.
senza 16 f!
f
dim.
p
add 16 f!
Sw.
p
pp
cresc.
G!
Sw.
sf
dim.

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240.	ANDANTE RELIGIOSO, 2nd Movement of Sonata in D minor	JOHN E. WEST	1/6
241.	ALLEGRO POMPOSO, 3rd Movement of Sonata in D minor	JOHN E. WEST	1/6

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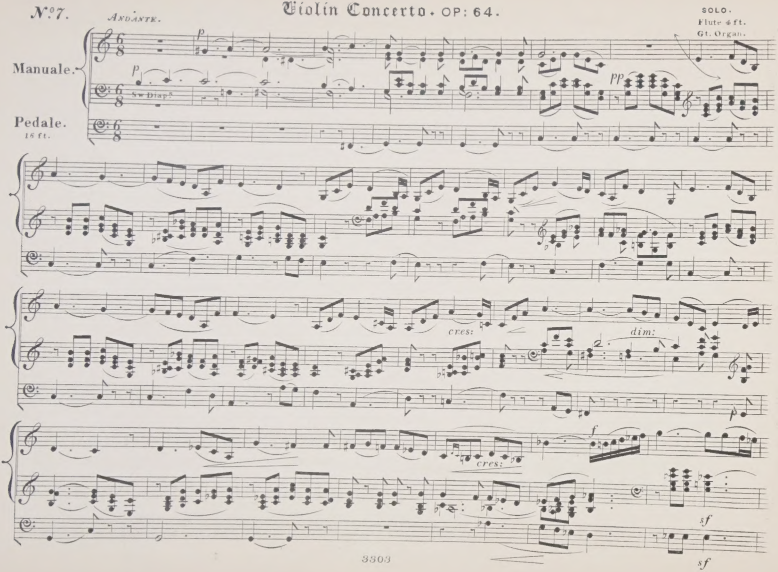
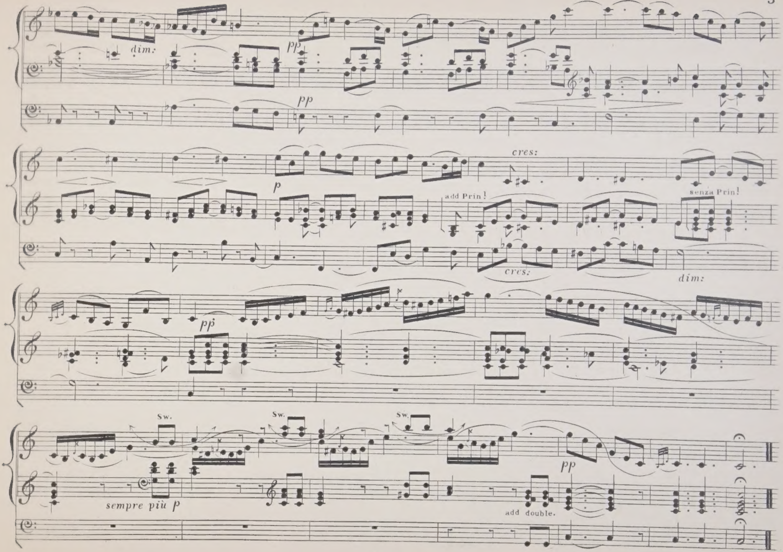
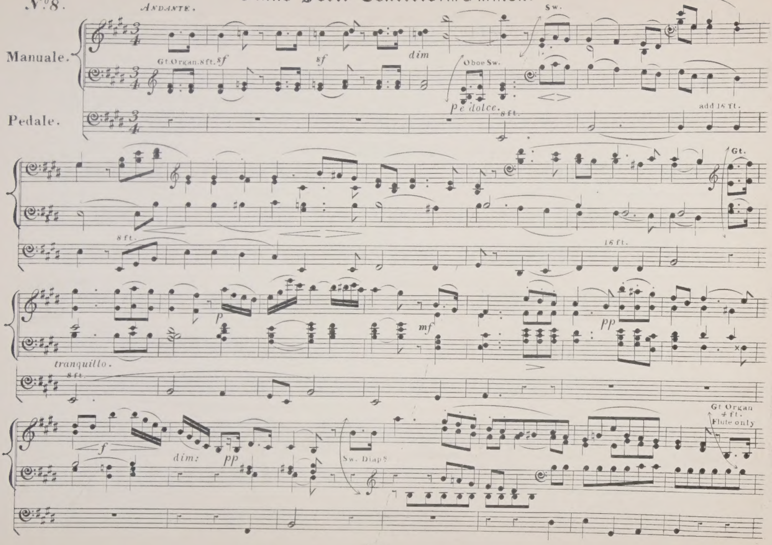
Nº7.

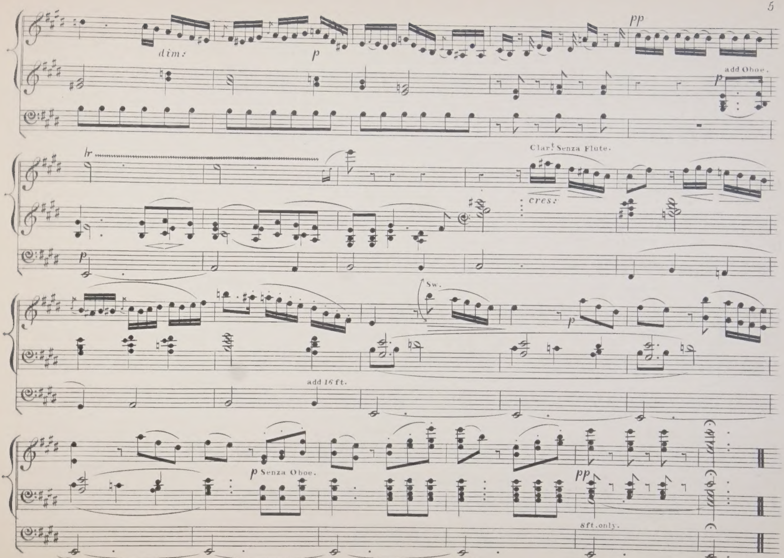
Violin Concerto. OP: 64.


ANDANTE.
SOLO.
Flute 4 ft.
Gt. Organ.
Manuale.
Sw Diapˢ.
Pedale.
16 ft.
p
p
pp
cres:
dim:
cres:
f
sf
sf
p


dim:
pp
pp
p
cres:
add Prin!
cres:
senza Prin!
dim:
pp
Sw.
Sw.
Sw.
sempre più p
pp
add double.

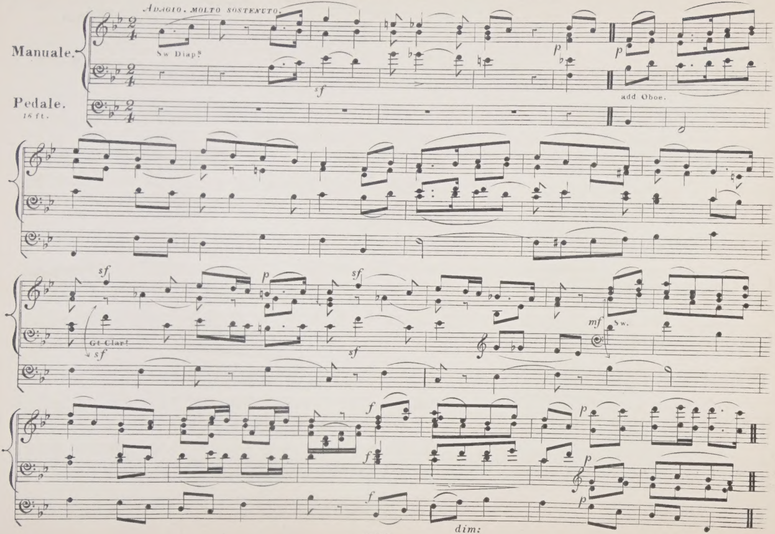
No.8. Piano Forte Concerto. in G MINOR.

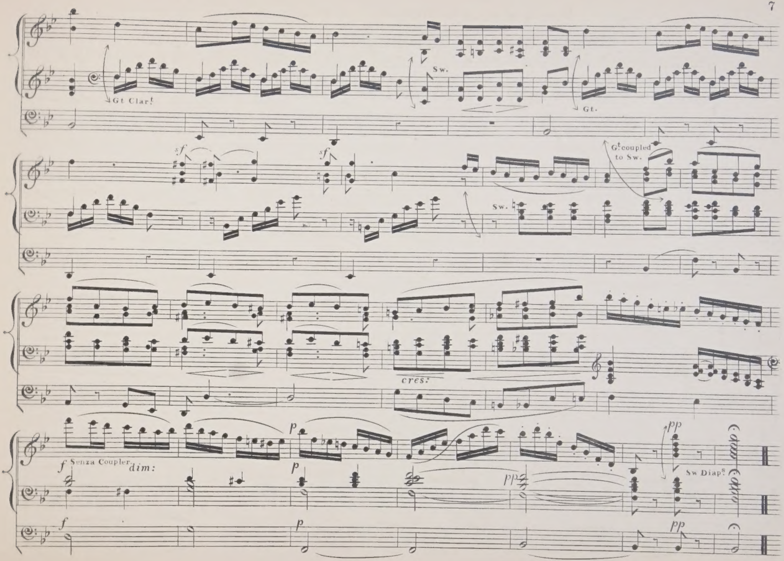

ANDANTE.
Manuale.
Pedale.
Gt. Organ. 8 ft.
sf
sf
dim
Oboe Sw.
Sw.
pe dolce.
8 ft.
add 16 ft.
Gt.
8 ft.
16 ft.
p
mf
pp
tranquillo.
8 ft.
f
dim:
pp
Sw. Diap 8
Gt Organ 4 ft. Flute only


dim:
p
pp
add Oboe.
p
tr
Clar! Senza Flute.
cres:
p
add 16 ft.
Sw.
p
p Senza Oboe.
pp
8 ft. only.

No 9.

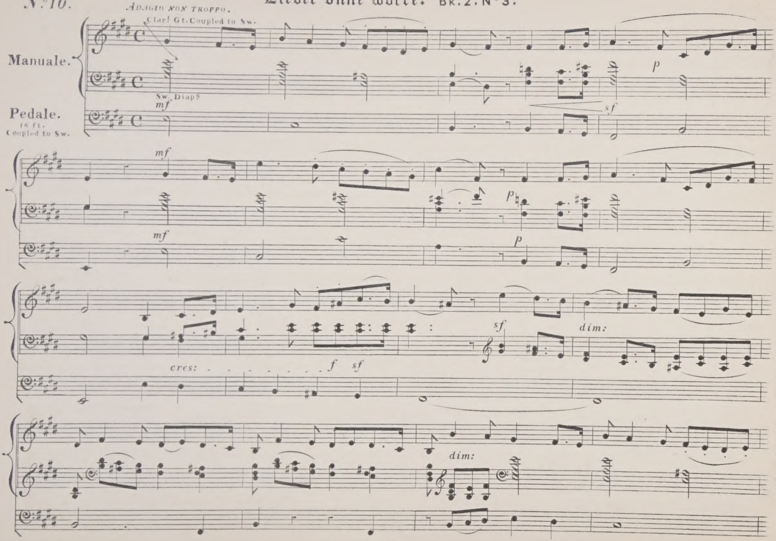
Piano Forte Concerto. in D MINOR. OP: 40.

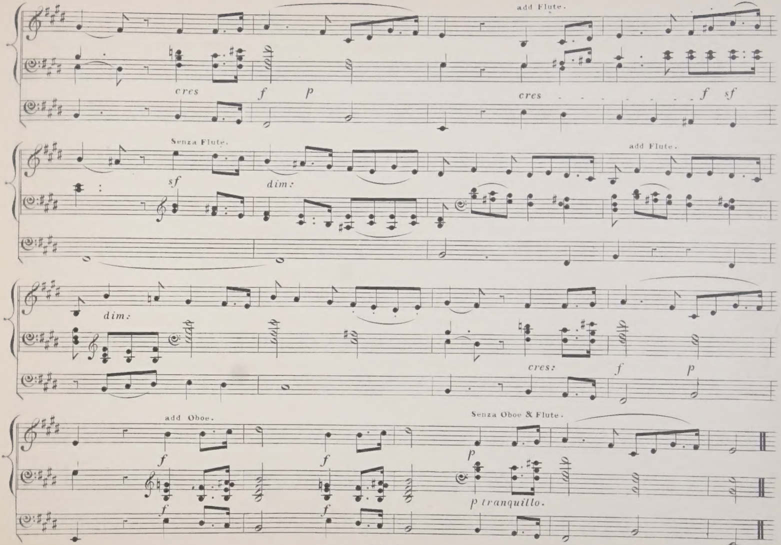

Adagio. molto sostenuto.
Manuale.
Sw Diap^s
sf
p
p
p
add Oboe.
Pedale.
16 ft.
sf
p
sf
Gt Clar!
sf
sf
mf
Sw.
f
f
p
p
f
p
dim:


Gt Clar.t
Sw.
Gt.
sf
sf
Sw.
Gt coupled to Sw.
cres:
f
Senza Coupler
dim:
p
p
pp
pp
Sw Diaps
f
p
pp

No. 10.

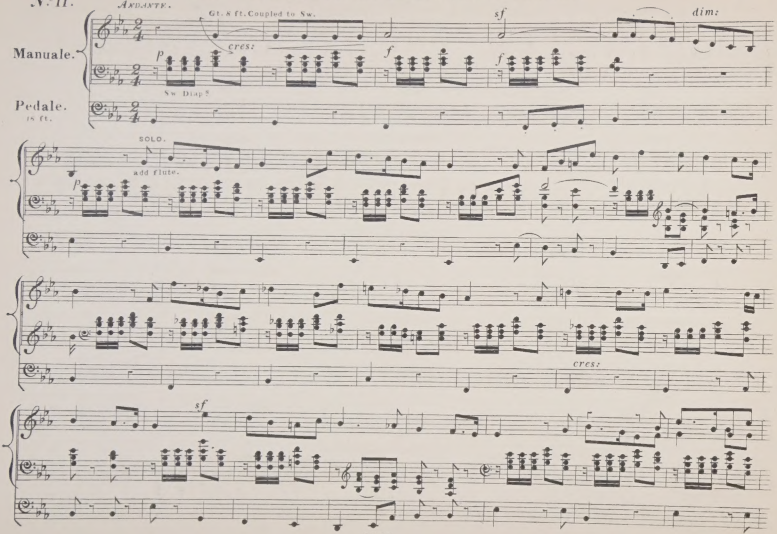
"Lieder ohne worte." Bk. 2. No 3.

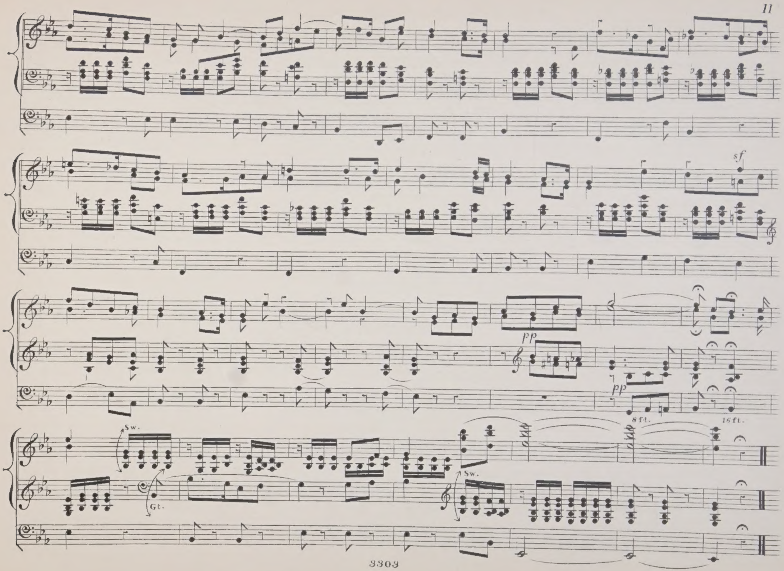

Adagio non troppo.
Clar! Gt. Coupled to Sw.
Manuale.
Sw. Diap8
mf
Pedale.
16 ft.
Coupled to Sw.
p
sf
mf
mf
p
p
cres:
f
sf
sf
dim:
dim:


add Flute.
cres
f
p
cres
f
sf
Senza Flute.
sf
dim:
add Flute.
dim:
cres:
f
p
add Oboe.
f
f
Senza Oboe & Flute.
p
f
f
p tranquillo.

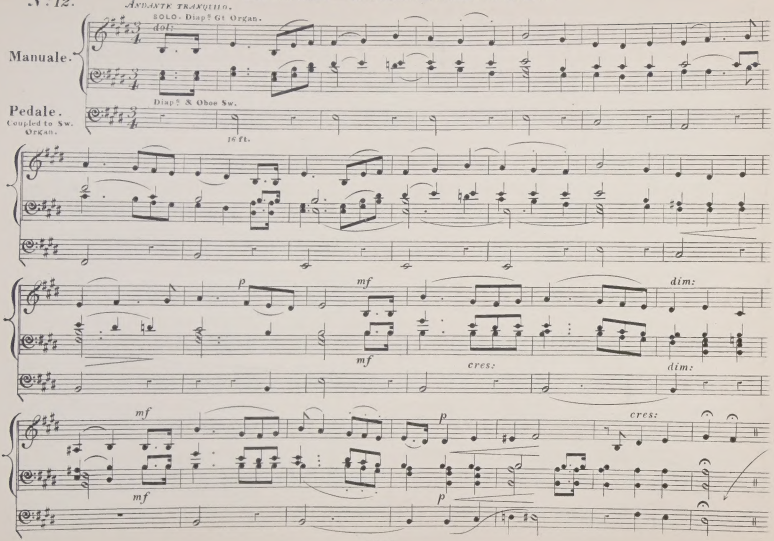
"DUET."—I waited for the Lord.—HYMN OF PRAISE.

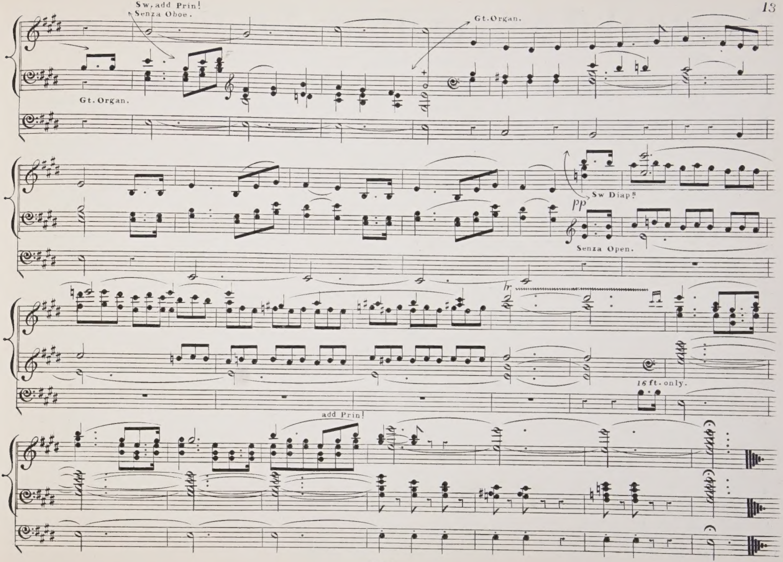
No. 11.


Andante.
Gt. 8 ft. Coupled to Sw.
cres:
sf
dim:
Manuale.
p
f
f
Sw Diap5
Pedale.
16 ft.
SOLO.
add flute.
p
cres:
sf


sf
pp
pp
8 ft.
16 ft.
Sw.
Gt.
Sw.

N.º 12. Notturno.—"MIDSUMMER NIGHTS DREAM."


Andante tranquillo.
SOLO. Diap.s Gt Organ.
dol:
Manuale.
Pedale.
Coupled to Sw. Organ.
Diap.s & Oboe Sw.
16 ft.
p
mf
mf
cres:
dim:
dim:
mf
mf
p
p
cres:


Sw, add Prin!
Senza Oboe.
Gt. Organ.
Gt. Organ.
Sw Diap^s
pp
Senza Open.
tr
16 ft. only.
add Prin!

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112.	SIX EASY VOLUNTARIES	KATE LODER	2/-
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	Books 1, 2, 3	RHEINBERGER each	1/6
	Book 4	RHEINBERGER	2/-
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118.	ROMANCE	BATTISON HAYNES	1/-
119.	LARGHETTO	F. E. GLADSTONE	1/-
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121.	ELEGY	B. LUARD SELBY	1/-
122.	FESTIVAL PRÆLUDIUM	OTTO DIENEL	1/6
123.	CONCERT-FANTASIE (No. 1)	OTTO DIENEL	2/-
124.	CONCERT-FANTASIE (No. 2)	OTTO DIENEL	1/6
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126.	ANDANTE PASTORALE	ALGERNON ASHTON	1/6
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128.	MINUETTO	GEORGE CALKIN	1/-
129.	POSTLUDE	GEORGE CALKIN	1/-
130.	NUPTIAL MARCH	B. LUARD SELBY	1/-
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139.	INTRODUCTION and AIR with VARIATIONS	W. G. WOOD	2/-
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158.	ANDANTE (Ave Maria)	E. TOWNSHEND DRIFFIELD	1/6
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212.	ELEGY Do.	HAMILTON CLARKE	1/6
	GAVOTTE Do.	HAMILTON CLARKE	
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	MINUET Do.	HAMILTON CLARKE	
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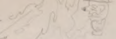
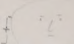


Durham 1886

177



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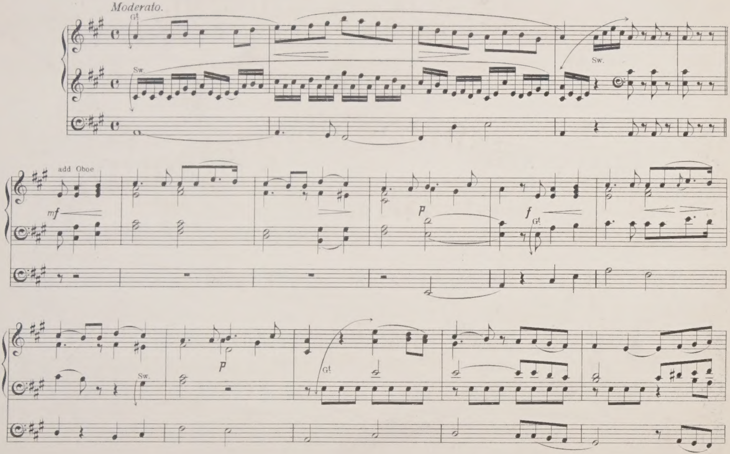
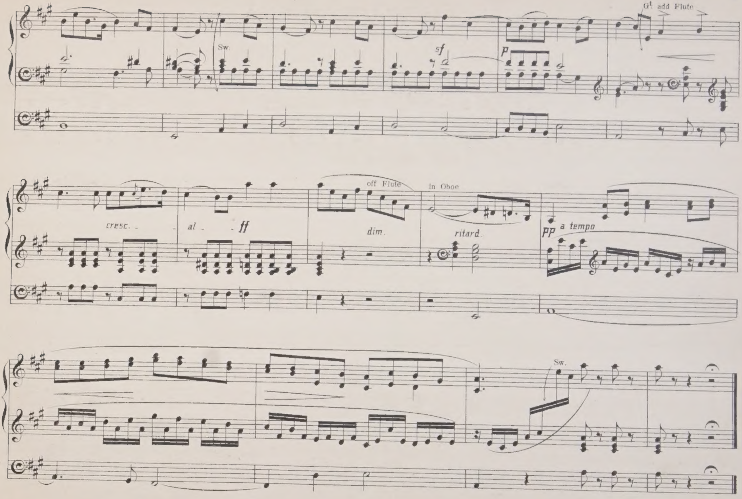
Ped. 16 ft. to Sw.

Nº 1. LIEDER OHNE WORTE.

Book 1, Nº 4.

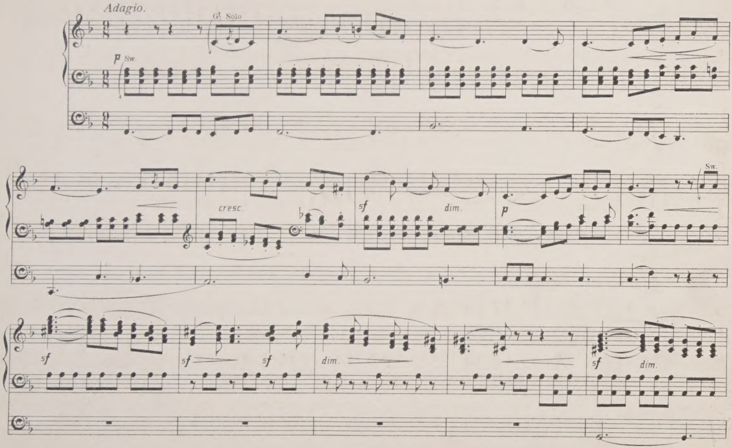

Moderato.
Gt.
Sw.
Sw.
add Oboe
mf
p
f
Gt.
Sw.
p
Gt.

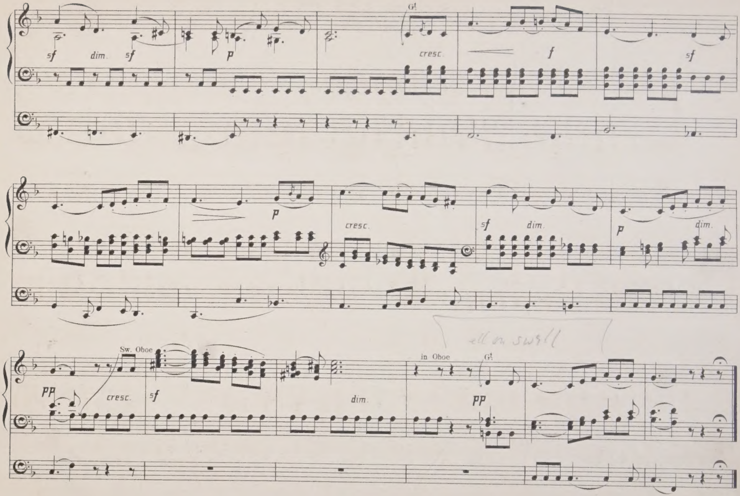

Gt. add Flute
Sw.
sf
p
cresc.
al
ff
off Flute
dim.
in Oboe
ritard.
pp a tempo
Sw.

Sw. Lieb. and ~~Gemshorn 4 ft Coupled~~ to flute
Gt. Dul. and ~~Flute~~ St Diap
Ped. soft 16 ft to Sw.

No. 2. LIEDER OHNE WORTE.

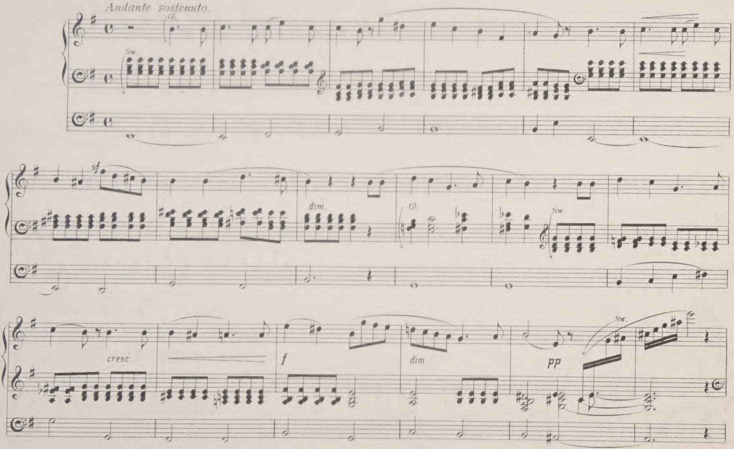
Book 4, No. 4.

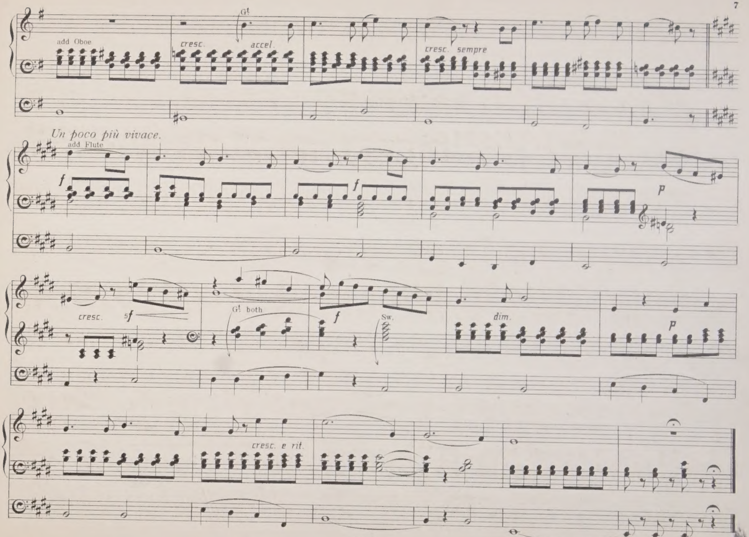

Adagio.
Gt. Solo
p Sw.
cresc.
sf
dim.
p
Sw.
sf
sf
sf
dim.
sf
dim.


sf
dim.
sf
p
G!
cresc.
f
sf
p
cresc.
sf
dim.
p
dim.
pp
Sw. Oboe
cresc.
sf
dim.
in Oboe
G!
pp
ell on swell

Sw. Diap. Coupled to
Gt. Clarabel (Solo)
Ped. 16 ft. to Sw.

No. 3. SULEIKA.

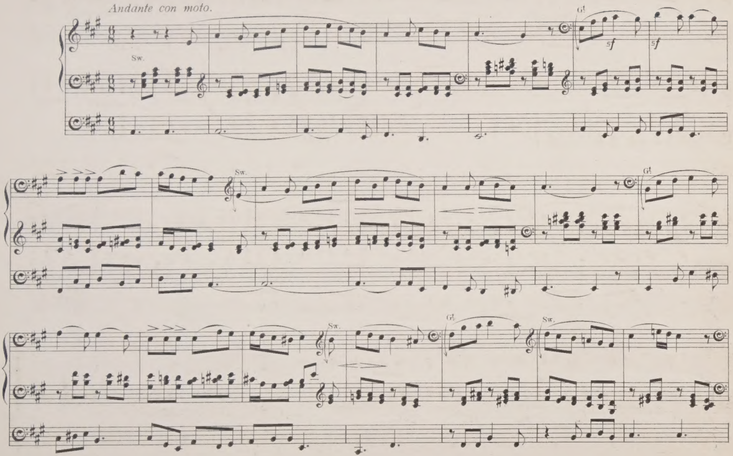

Andante sostenuto.
Gt.
Sw.
sf
dim.
Gt.
Sw.
cresc.
f
dim.
pp
Sw.


add Oboe
Gt
cresc.
accel.
cresc. sempre
Un poco più vivace.
add Flute
f
f
p
cresc.
sf
Gt both
f
Sw.
dim.
p
cresc. e rit.

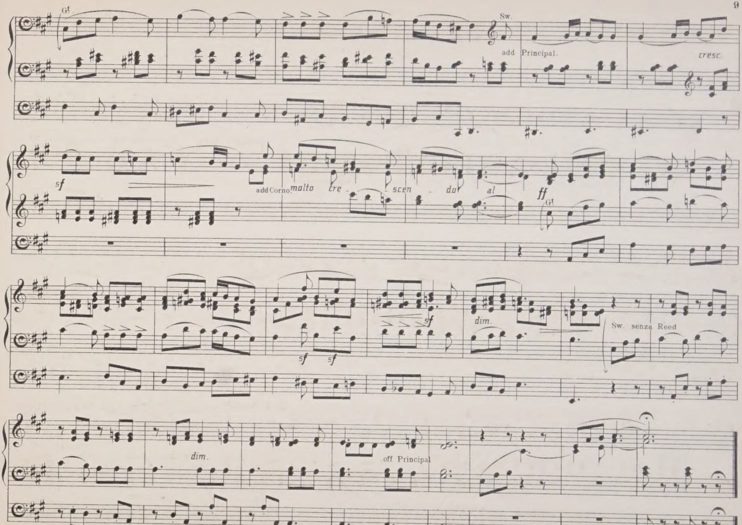
Sw. Diap. and Lieb. Coupd to
Gt Corno di Bassetto and Dul.
Ped. 16 ft to Sw.

No. 4. LIEDER OHNE WORTE.

Book 3, No 6.



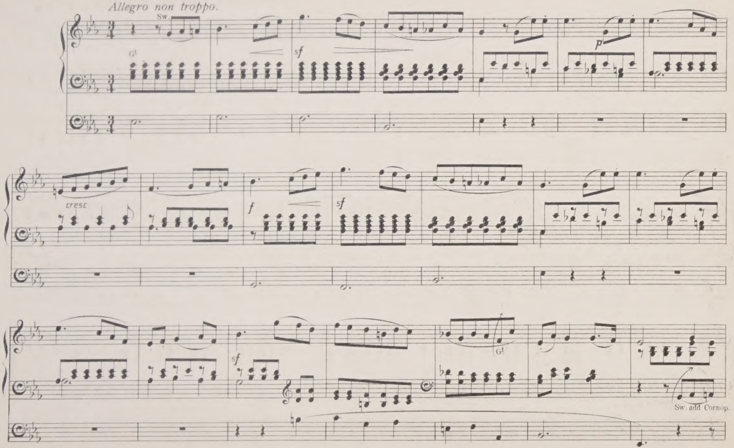
Andante con moto.
Sw.
Gt
sf
sf
Sw.
Gt
Sw.
Gt
Sw.

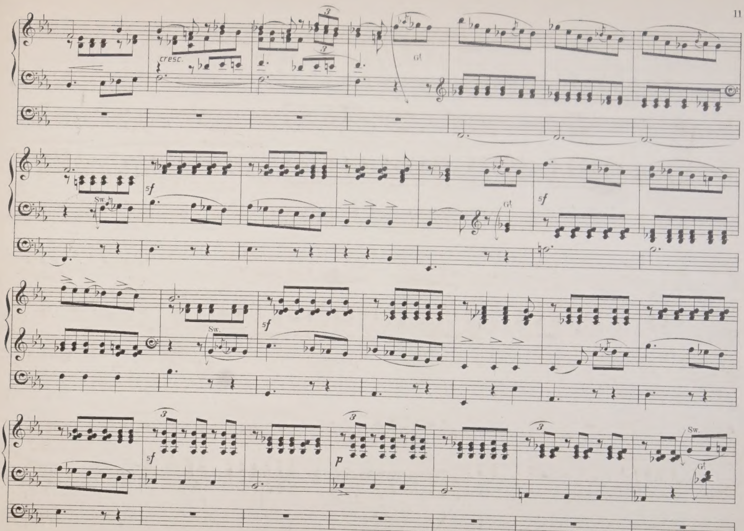

Gt
Sw.
add Principal.
cresc.
sf
add Corno
molto cre - scen - do al
ff
Gt
sf
sf
sf
dim.
Sw. senza Reed
dim.
off Principal

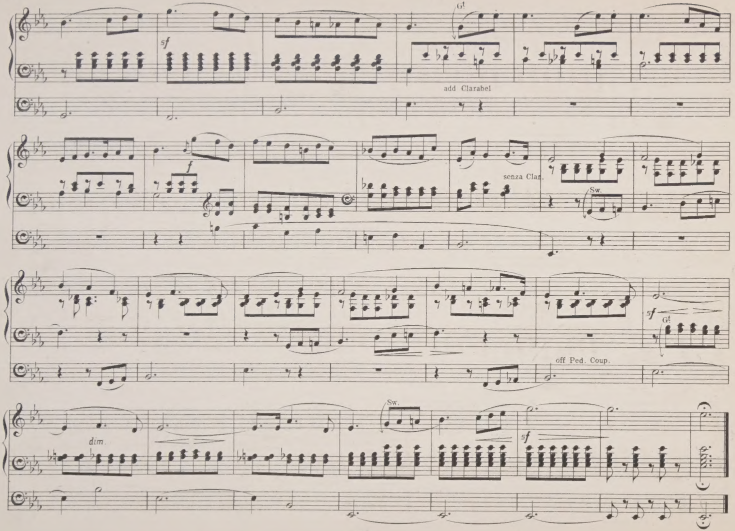
Sw. Lieb. and Gemshorn
Gt. Dul.
Ped. 16 ft. to Gt.

Nº 5. LIEDER OHNE WORTE.

Book 4, Nº 2.


Allegro non troppo.
Sw.
Gt.
sf
p
cresc.
f
sf
sf
Gt.
Sw. add Cornop.

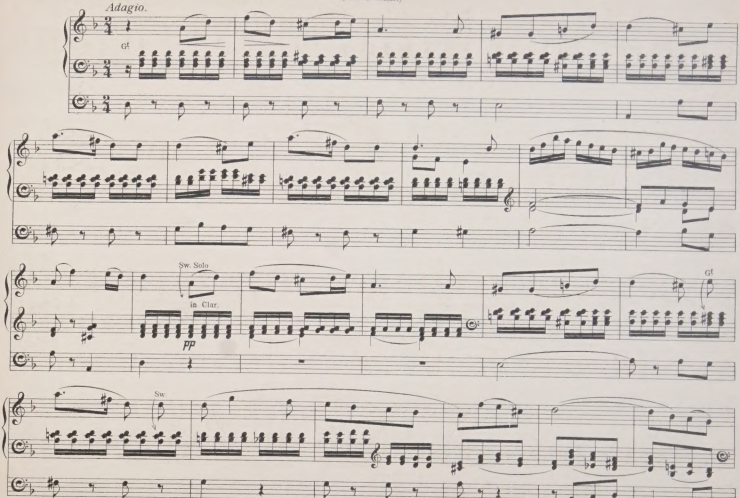

3
3
cresc.
Gt.
Sw.
sf
Gt.
sf
Sw.
sf
3
sf
3
p
3
Sw.
Gt.

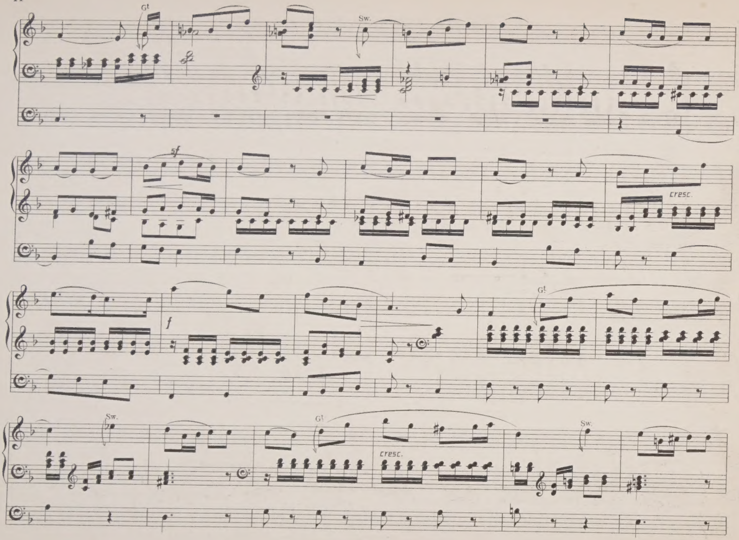

sf
Gt
add Clarabel
f
senza Clar.
Sw.
off Ped. Coup.
sf
Gt
dim.
Sw.
sf

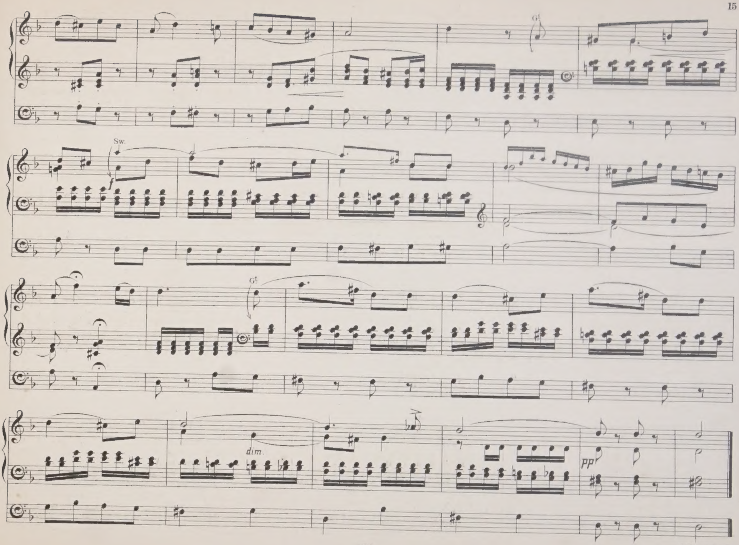
Sw. Oboe (Solo.)
Gt. Clarabel and Dul.
Ped. 16 ft. to Gt.

Nº 6. FOR MY SOUL THIRSTETH FOR GOD.

(42nd Psalm.)


Adagio.
Gt.
Sw. Solo
in Clar.
pp
Gt.
Sw.


Gt
Sw.
sf
cresc.
f
Gt
Sw.
Gt
cresc.
Sw.


Gt
Sw.
f
Gt
dim.
pp

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6.	Andante, No. 3, in E minor	1	6
7.	Six short and easy pieces, Nos. 1 & 2	1	6
8.	Do. do. ,, 3 & 4	1	6
9.	Do. do. ,, 5 & 6	1	6
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*20.	Minuet in C	1	6
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*22.	Postlude in E flat	1	6

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Six Short Preludes	2	6
Prelude and Fugue in A flat	1	6
Three Andantes	1	6
A Sonata in C minor	2	0
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4.	Andante	1	0
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6.	Pastorale	1	0
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*11.	March in B flat	1	0
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*14.	Fantasia on St. Ann's Tune	1	6
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3.	Andante in A	1	0
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* 5.	Allegretto in E, and Prelude in G	1	0
* 6.	Motivo in B flat, and Fugue in D minor	1	0
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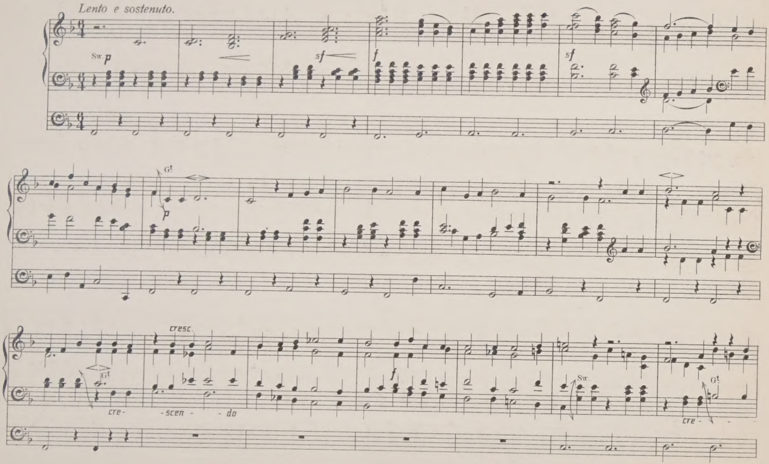
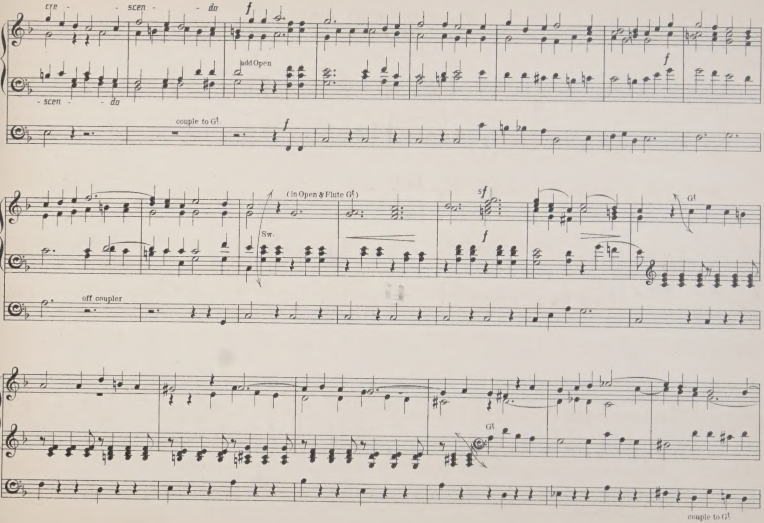
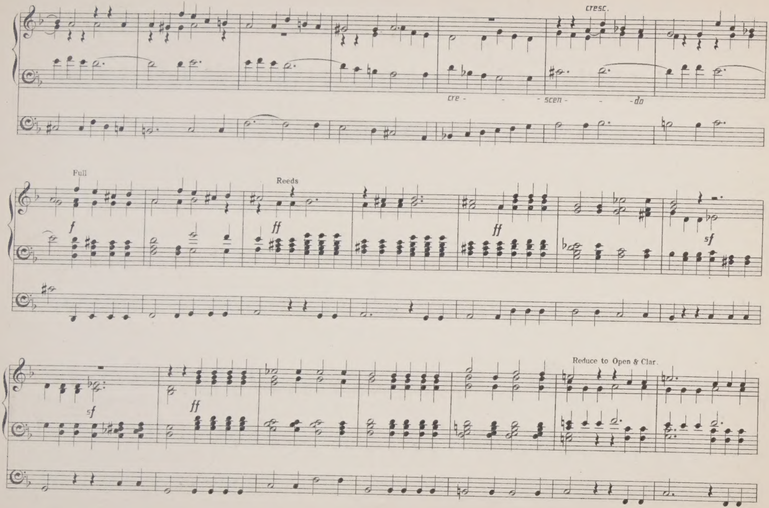
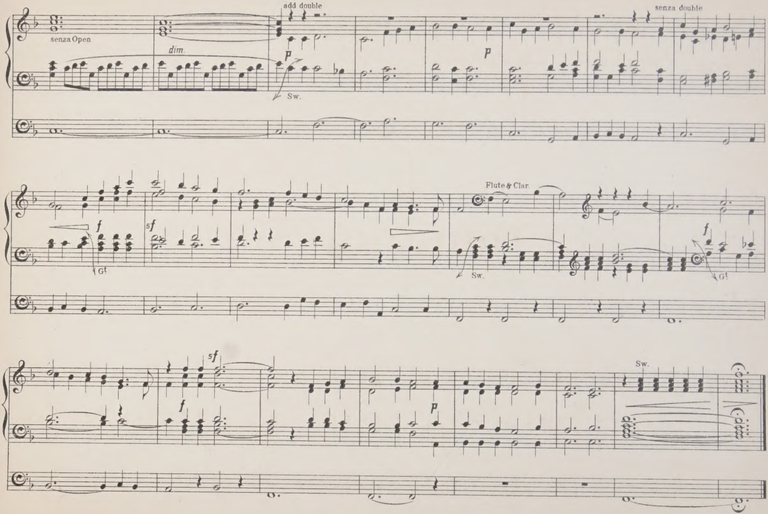
No 1. AS THE HART PANTS.

(42nd PSALM.)


Lento e sostenuto.
Sw. p
sf
f
sf
Gt
p
Gt
cresc.
cre- - scen - do
f
Sw.
Gt
cre -


cre - scen - do
f
add Open
- scen - do
couple to Gt
f
f
f
(in Open & Flute Gt)
Sw.
off coupler
sf
f
Gt
Gt
couple to Gt


cresc.
cre - scen - do
Full
f
Reeds
ff
ff
sf
sf
ff
Reduce to Open & Clar.

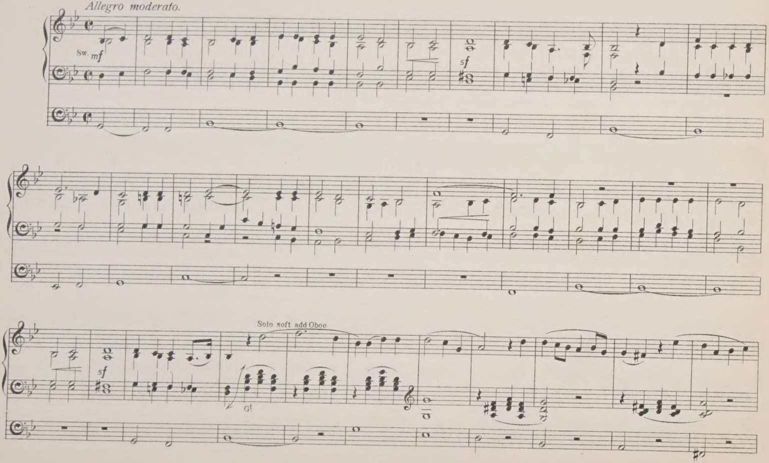

senza Open
dim.
add double
p
Sw.
p
senza double
f
Gt
sf
Sw.
Flute & Clar.
f
Gt
sf
f
p
Sw.

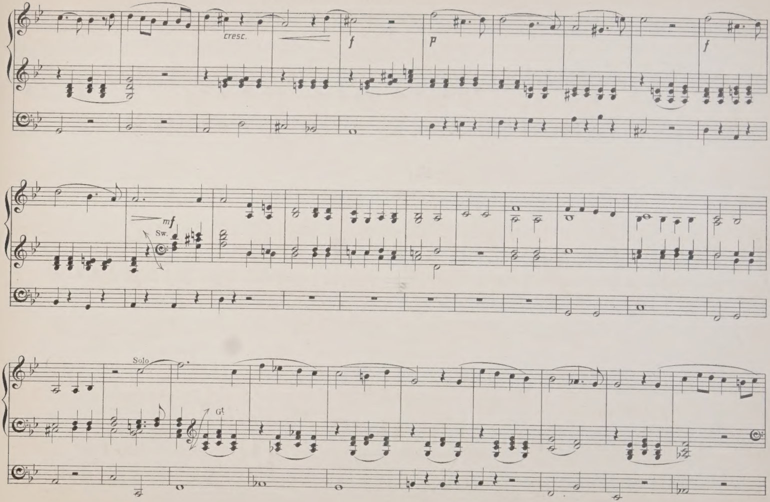
Nº 2. THE LORD HATH COMMANDED.

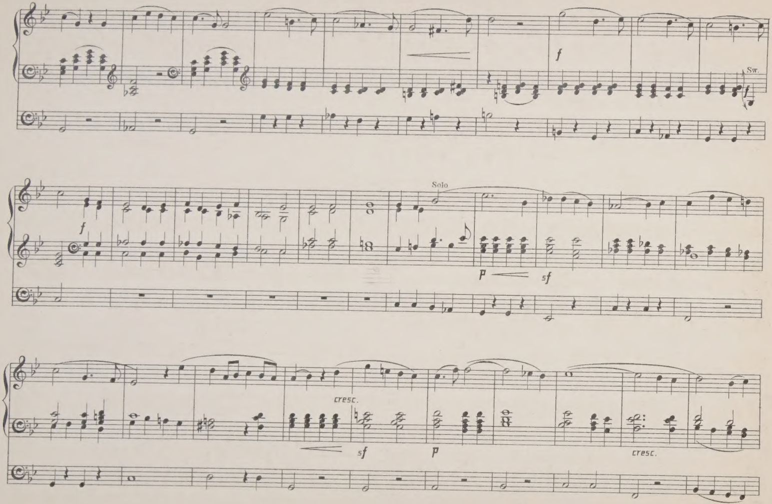
QUINTETT.

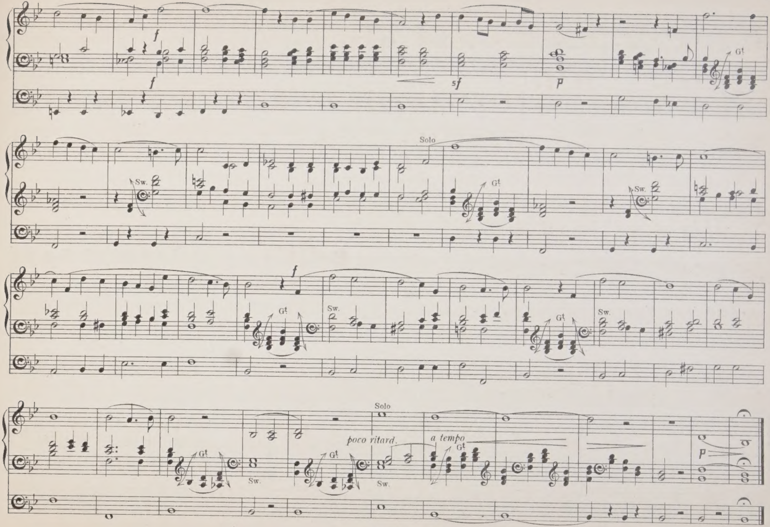
(42nd PSALM.)

Sw. Open D
Gt Dul. or Clari
Ped. Bourdon to Gt


Allegro moderato.
Sw. mf
sf
sf
Solo soft add Oboe
Gt


cresc.
f
p
f
mf
Sw.
Solo
Gt.

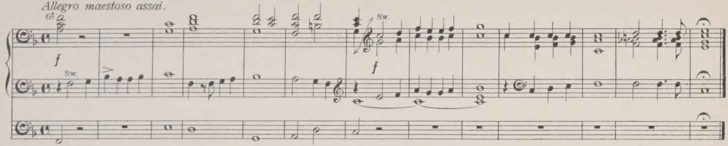

Sw.
f
f
Solo
p
sf
cresc.
sf
p
cresc.


f
f
sf
p
Gt
Sw.
Gt
Solo
Gt
Sw.
f
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Solo
poco ritard.
a tempo
Gt
Sw.
p

Sw. to Prin. with Reeds (Open)
Gt. Open D
Ped. 16 Open to Gt.

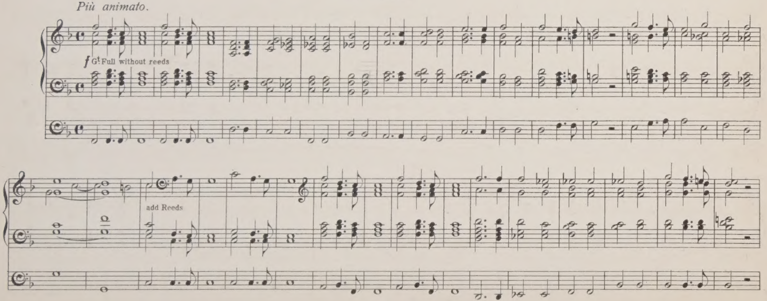
Nº 3. WHY, MY SOUL ART THOU SO VEXED.

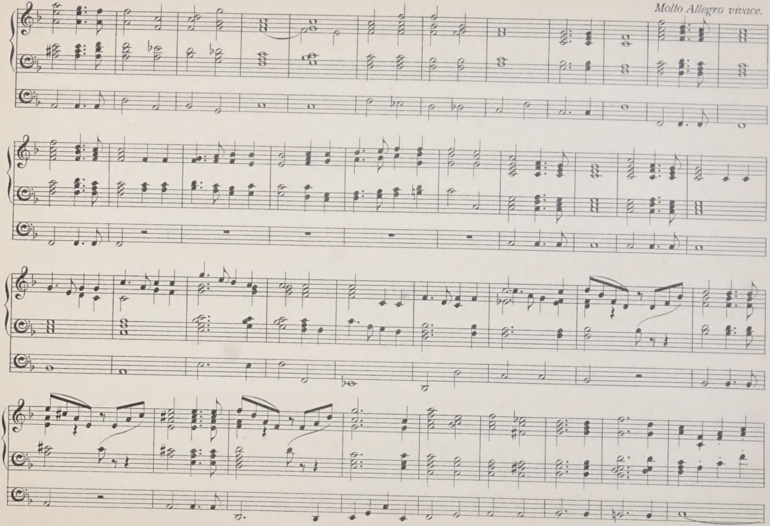
(42nd PSALM.)

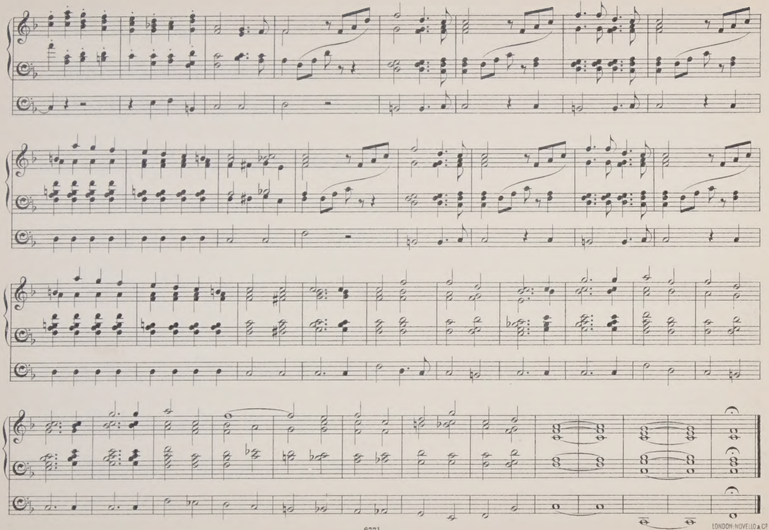

Allegro maestoso assai.
Gt.
f
Sw.
Sw.
f

Nº 4. TRUST THOU IN GOD.

(42nd PSALM.)


Più animato.
f Gt. Full without reeds
add Reeds


Molto Allegro vivace.



LONDON: NOVELLO & Cº
Engravers & Printers

BOOK 5.

TRANSCRIPTIONS

from the Works of

FELIX MENDELSSOHN BARTHOLDY

FOR THE

Organ

BY

GEO. CALKIN.

Ent. Sta. Hall.

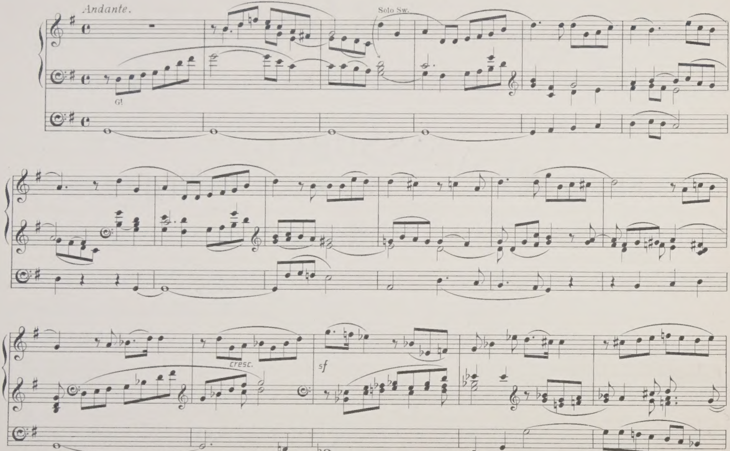
Reduced Price 2/-

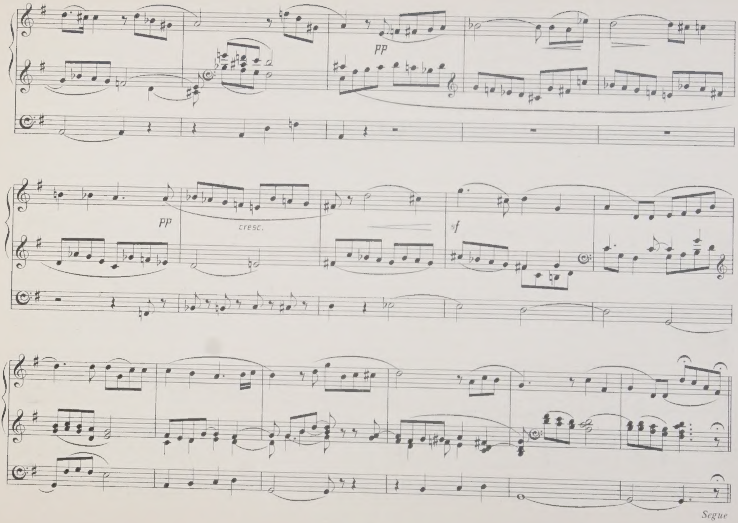
LONDON & NEW YORK, NOVELLO, EWER & Cº

Sw. Reed. (Solo)
Gt Stopt Diap.
Ped. 16ft to Gt

Nº 1. HEAR MY PRAYER.

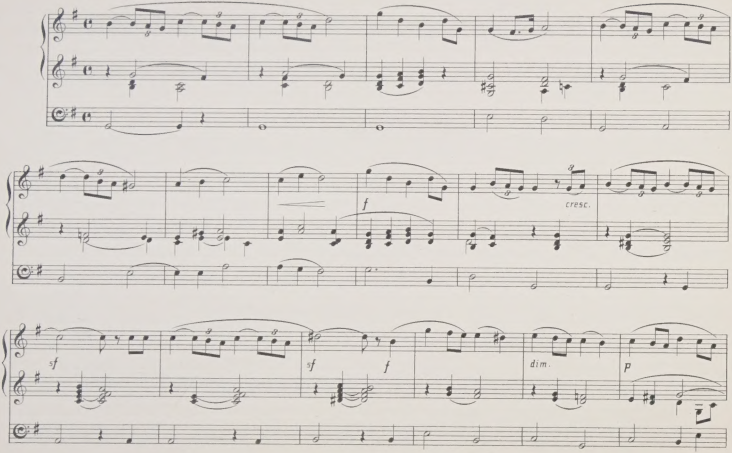
MOTETT.

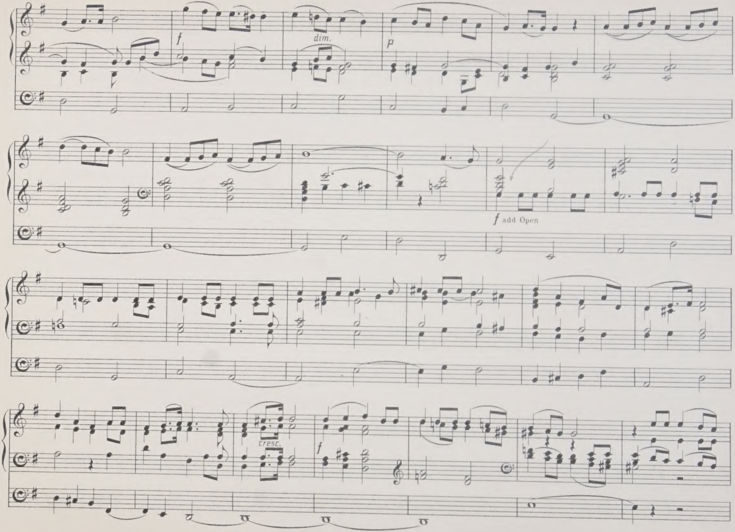

Andante.
Solo Sw.
Gt
cresc.
sf

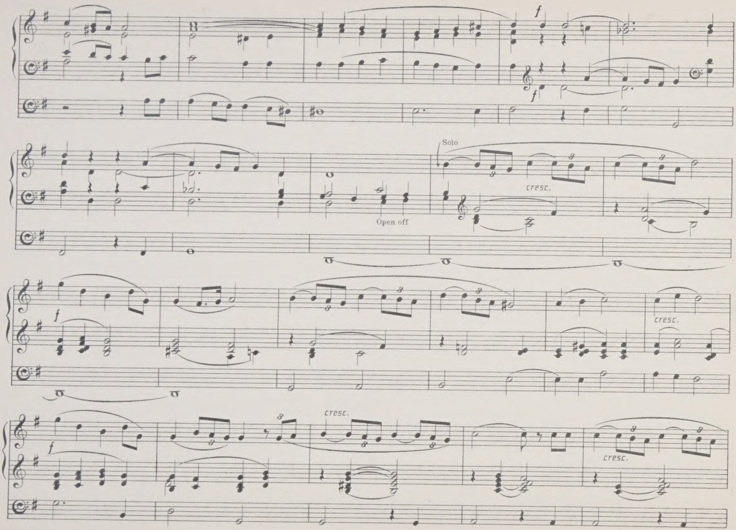

pp
pp
cresc.
sf
Segue

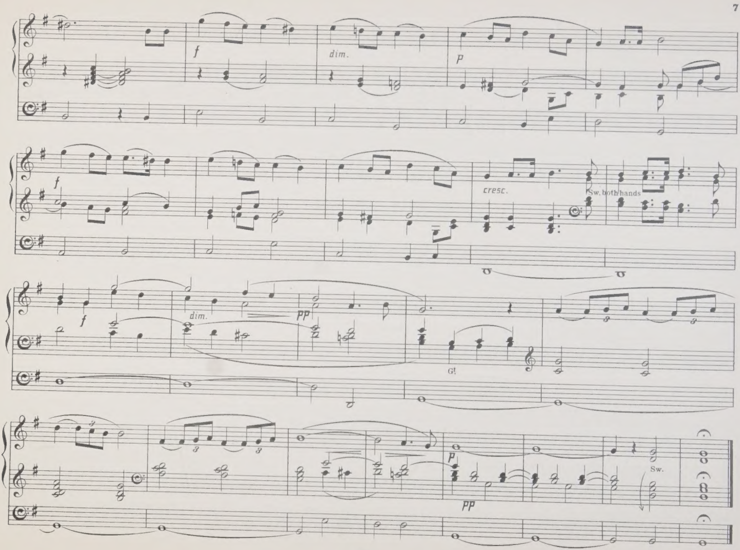
Nº 2. O FOR THE WINGS OF A DOVE!

Con un poco più di moto.


f
cresc.
sf
sf
f
dim.
p


f
dim.
p
f add Open
cresc.
f

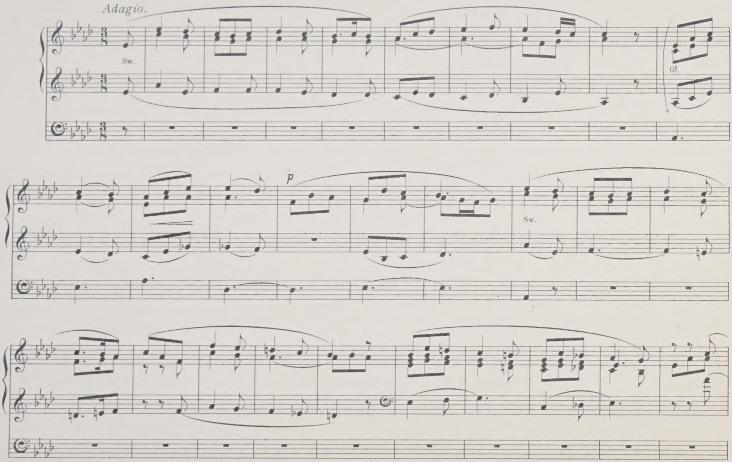

f
f
Solo
cresc.
Open off
f
cresc.
f
cresc.
cresc.

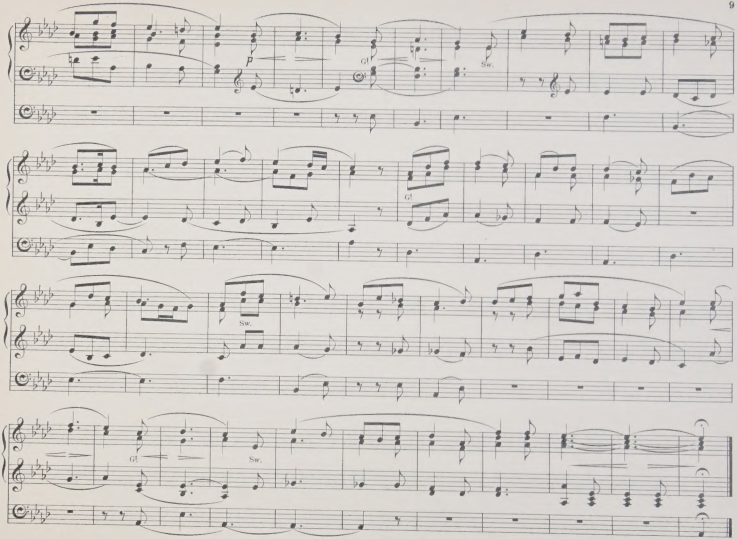

f
dim.
p
f
cresc.
Sw. both hands
f
dim.
pp
G!
3
3
3
3
3
p
pp
Sw.

Sw. Oboe coupled to
Gt. 8 ft.
Ped. Bourdon.

Nº 3. TERZETTO. (MOTETT.)

NOT UNTO US.

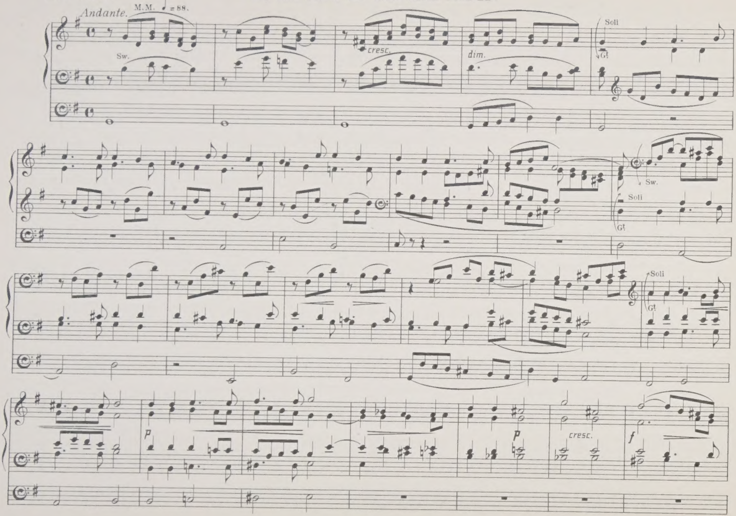

Adagio.
Sw.
Gt.
p
Sw.

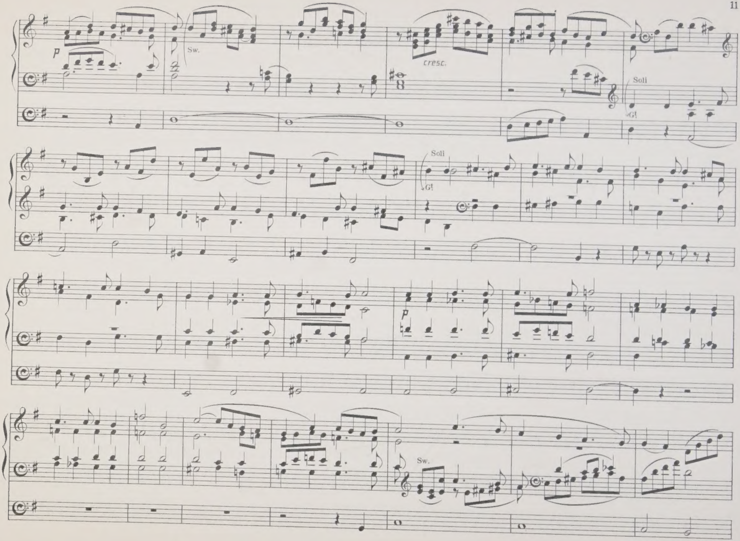

p
G!
Sw.
G!
Sw.
G!
Sw.

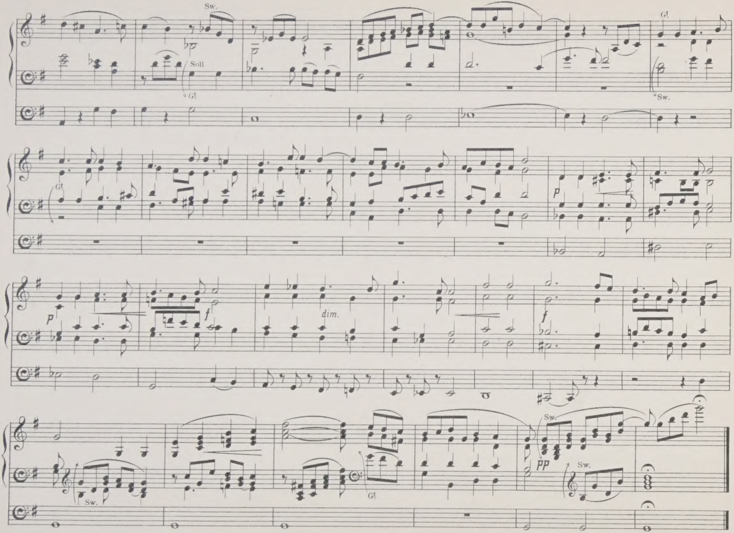
Sw. 8 f!
G! Open Diap.
Ped. 16 f! to Sw.

Nº 4. QUARTET. (LAUDA SION.)

YE, WHO FROM HIS WAYS HAVE TURNED.


Andante.
M.M. ♩ = 88.
Sw.
cresc.
dim.
Soli
G!
Sw.
Soli
G!
Soli
G!
p
p
cresc.
f

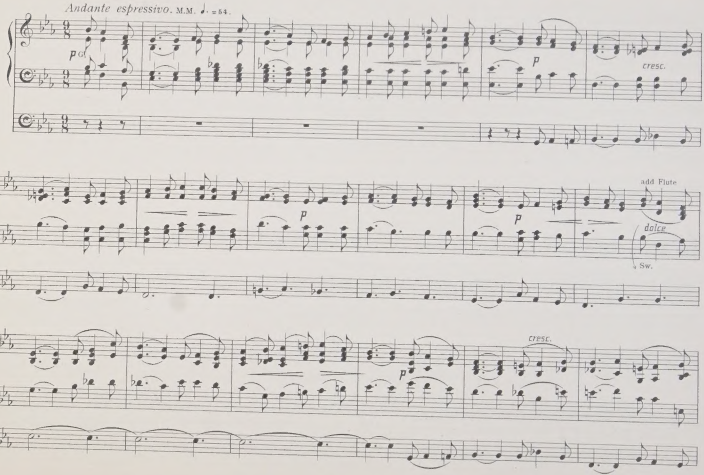

p
Sw.
cresc.
Soli
G!
Soli
G!
p
Sw.

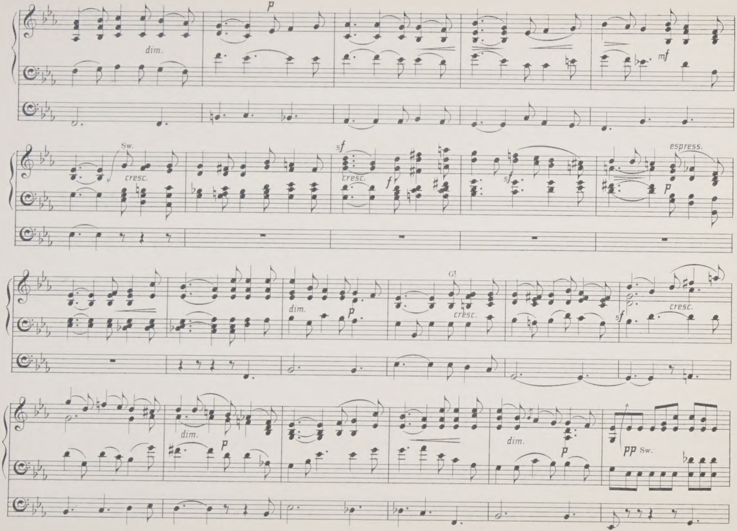

Sw.
Soll
G!
G!
Sw.
G!
p
p
f
dim.
f
Sw.
Sw.
G!
Sw.
pp
Sw.

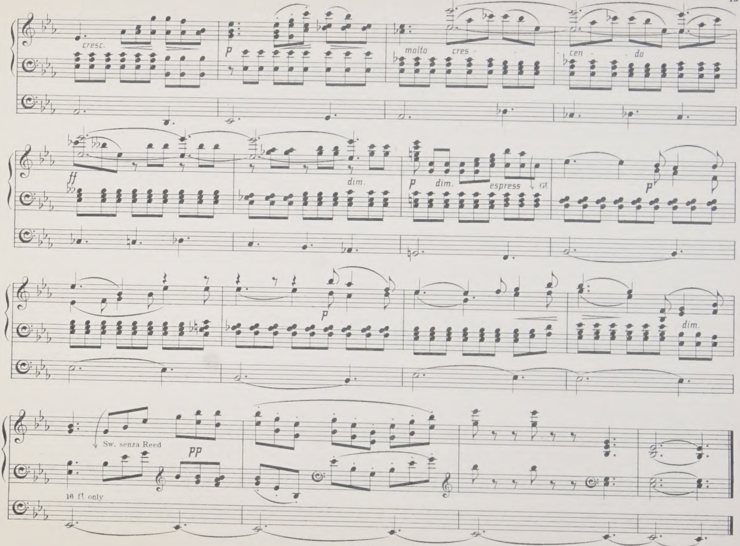
Sw. Diap. & Reed
Gt. 8 ft. soft.
Ped. 16 ft. to Gt.

Nº 5. ANDANTE ESPRESSIVO.

(TRIO in C minor.)


Andante espressivo. M.M. ♩. = 54.
p Gt.
p
cresc.
p
p
add Flute
dolce
Sw.
cresc.
p


dim.
p
mf
Sw.
cresc.
sf
cresc.
f
sf
espress.
p
dim.
p
G!
cresc.
sf
cresc.
dim.
p
dim.
p
pp Sw.


cresc.
p
molto cres - cen - do
ff
dim.
p dim.
espress
Gt
p
p
dim.
Sw. senza Reed
pp
16 ft only

THE ORGAN WORKS OF J. S. BACH,

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

s. d.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

s. d.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

BOOK. 6.

TRANSCRIPTIONS

from the Works of

FELIX MENDELSSOHN BARTHOLDY

FOR THE

Organ

BY

GEO. CALKIN.

Ent: Sta. Hall.

Reduced Price 2/-

LONDON & NEW YORK, NOVELLO, EWER & Co.

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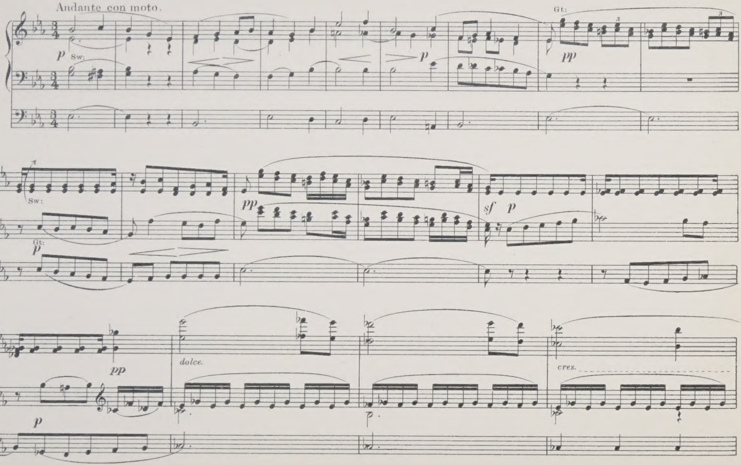
STOCKLEY & [illegible]
BIRMINGHAM

Sw: Oboe.
Gt: 8 ft: soft.
Ped: 16 ft:

No. 1. ANDANTE CON MOTO.

FROM SYMPHONY No. 1, IN C.


Andante con moto.
p
Sw:
p
Gt:
pp
3
3
Sw:
Gt:
p
pp
sf
p
pp
p
p
dolce.
cres.

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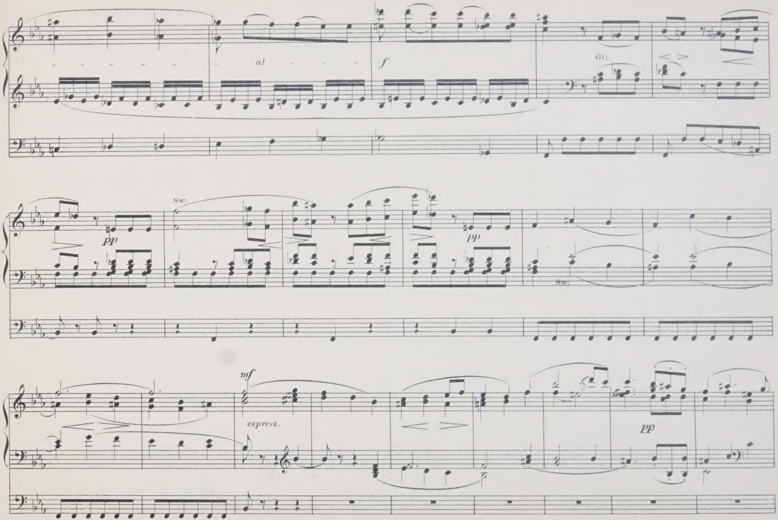
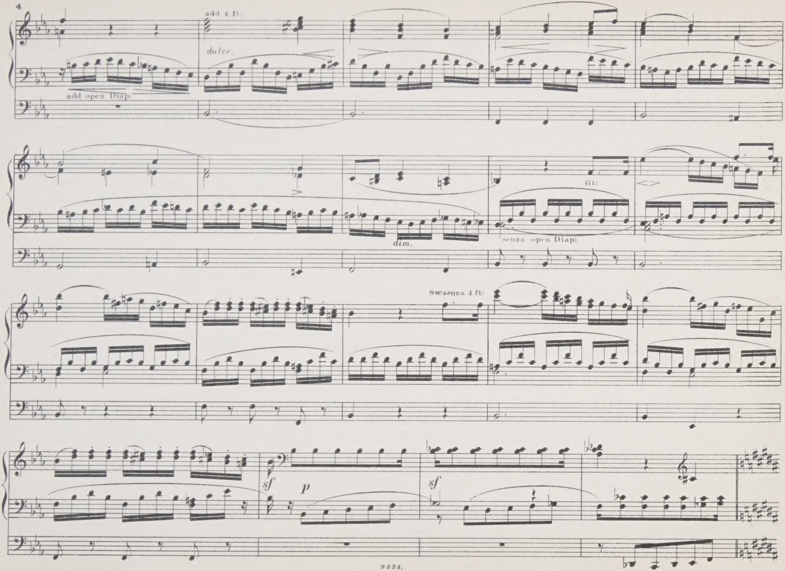
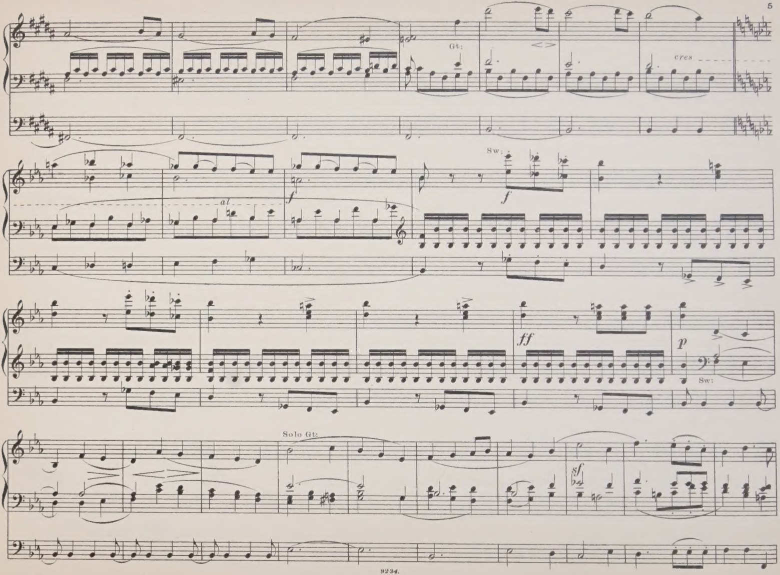
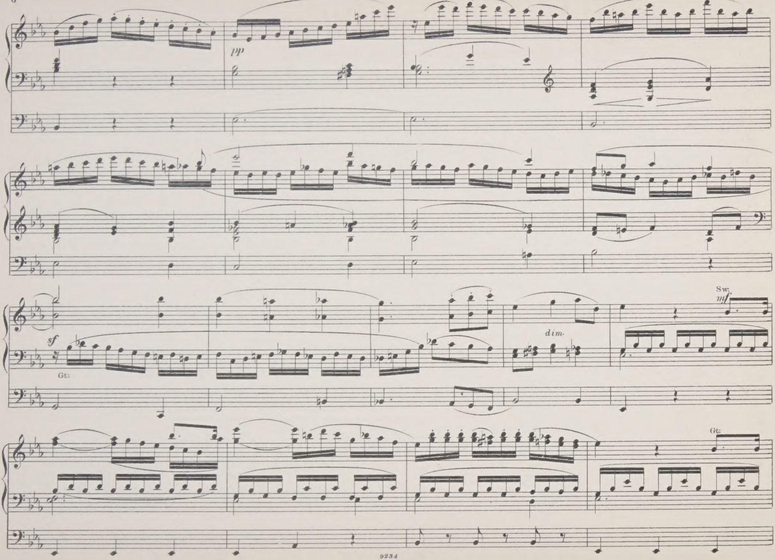
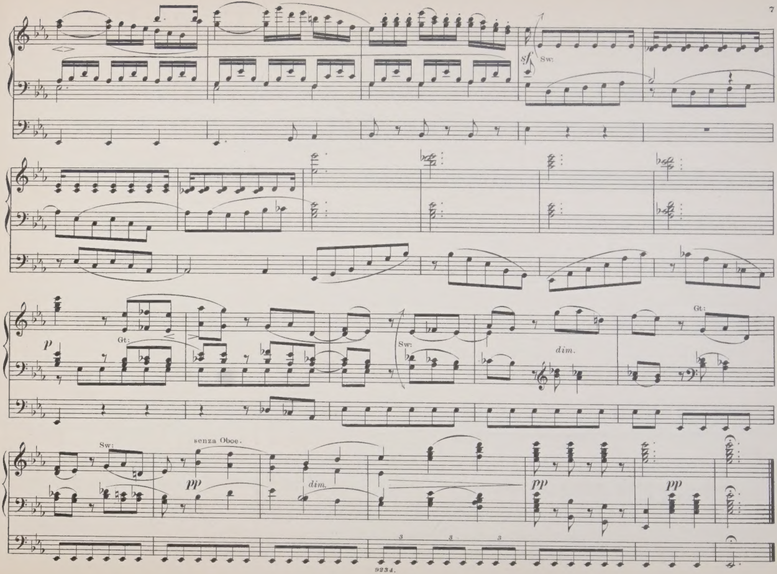

al
f
Gt:
pp
Sw:
pp
Sw:
mf
espress.
pp


add 4 ft:
dolce.
add open Diap:
dim.
Gt:
senza open Diap:
Sw: senza 4 ft:
sf
p
sf


Gt:
cres
al
Sw:
f
ff
p
Sw:
Solo Gt:
sf

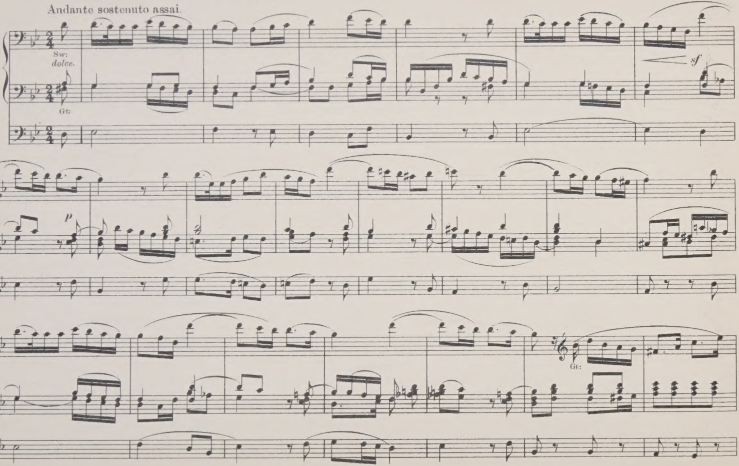

pp
sf
Gt:
dim.
Sw:
mf
Gt:

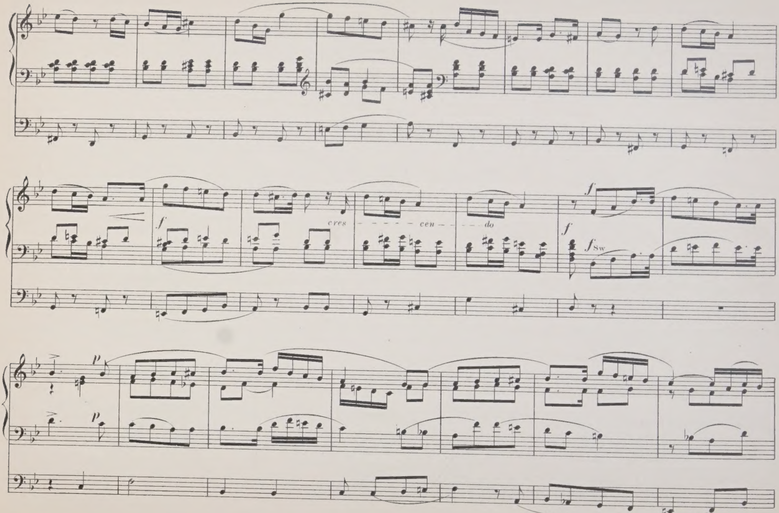

sf
Sw:
p
Gt:
Sw:
dim.
Gt:
Sw:
senza Oboe.
pp
dim.
3
3
3
pp
pp

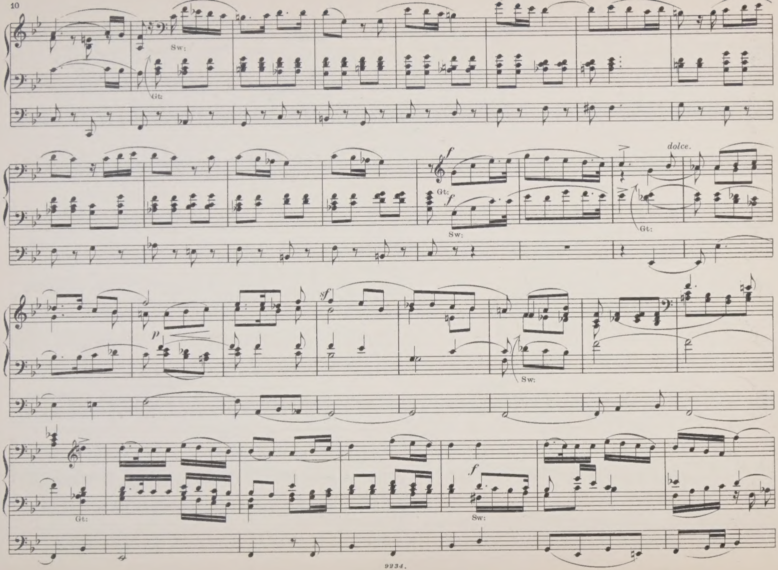
Sw: 8 ft: with Reed.
Gt: 8 ft:
Ped: 16 ft:

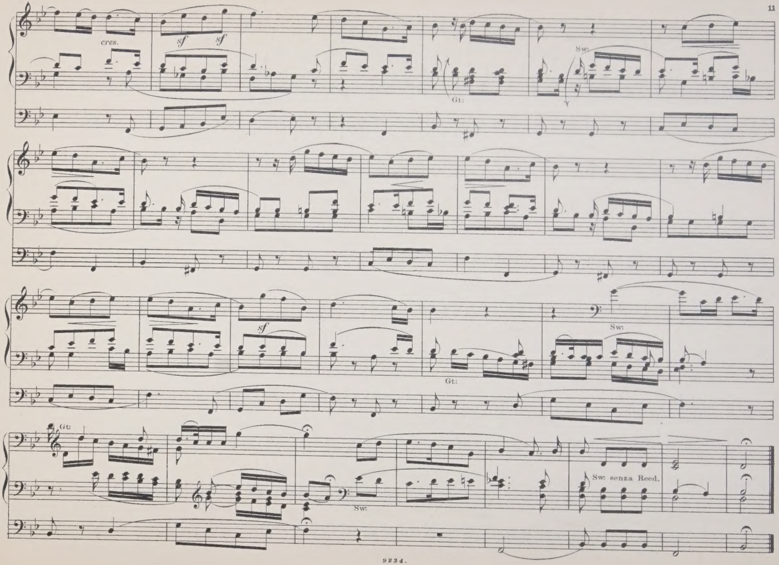
No. 2. DUET (Hymn of Praise).

"MY SONG SHALL BE ALWAY THY MERCY."


Andante sostenuto assai.
Sw:
dolce.
Gt:
sf
p
Gt:


f
cres - - - - - - cen - - - - do
f
f
f Sw
p
p

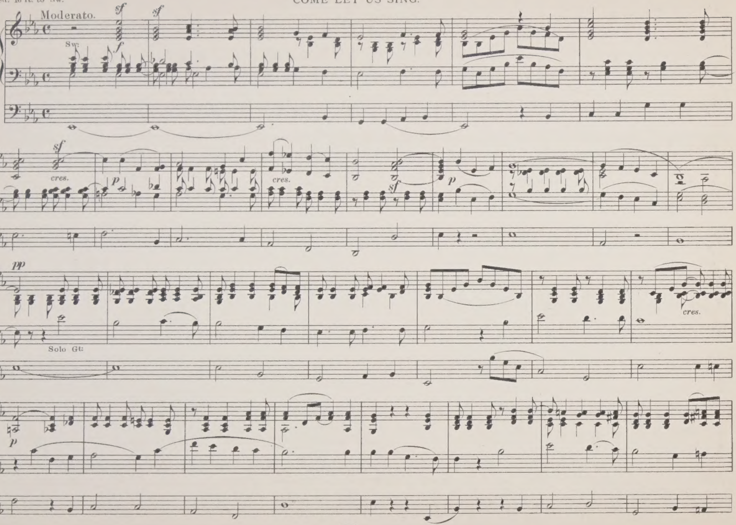

Sw:
Gt:
f
Gt:
f
Sw:
dolce.
Gt:
p
sf
Sw:
Gt:
f
Sw:

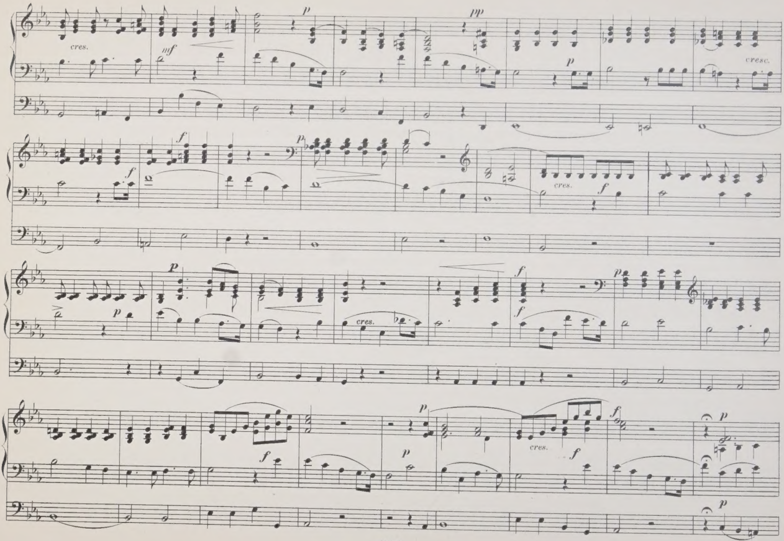

cres.
sf
sf
Sw:
Gt:
sf
Sw:
Gt:
Gt:
Sw:
Sw: senza Reed.

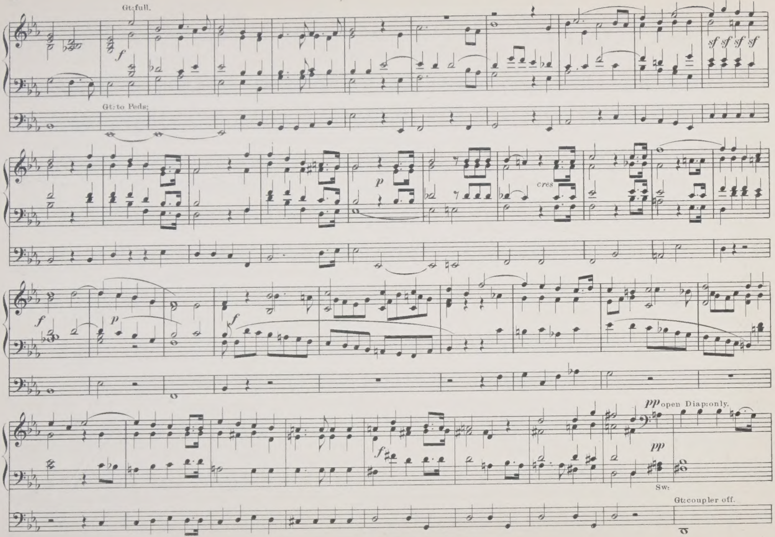
Sw: 8 ft: with Oboe.
Gt: Open Diap: (Solo.)
Ped: 16 ft: to Sw:

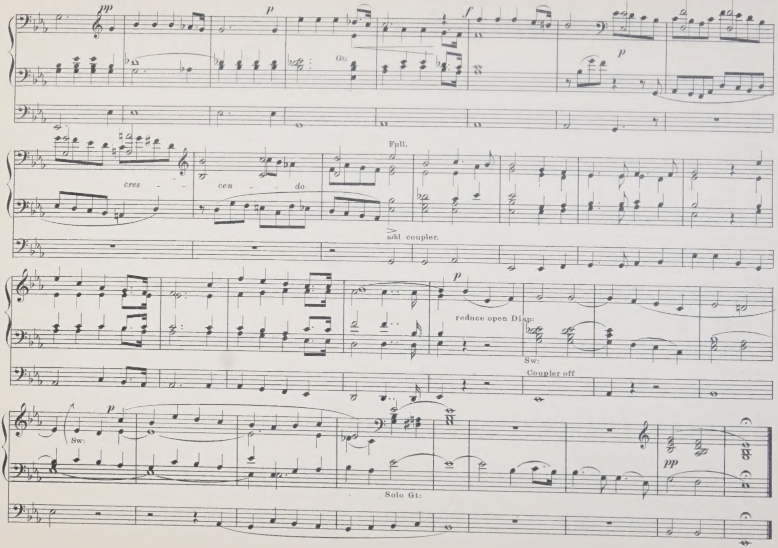
No. 3. TENOR SOLO AND CHORUS (Psalm xcv).

"COME LET US SING."


Moderato.
sf
sf
Sw:
f
sf
cres.
p
cres.
sf
p
pp
Solo Gt:
cres.
p


cres.
mf
p
pp
p
cresc.
f
f
p
cres.
f
p
p
cres.
f
f
p
f
p
p
cres.
f
f
p
p


Gt: full.
f
Gt: to Peds:
sf sf sf sf
p
cres
f
p
f
f
pp open Diap: only.
pp
Sw:
Gt: coupler off.


pp
p
Gt:
f
p
cres - cen - do.
Full.
add coupler.
p
reduce open Diap:
Sw:
Coupler off
p
Sw:
Solo Gt:
pp

Tachigrafo Musicale Tessaro.

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BOOK_7.

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from the Works of

FELIX MENDELSSOHN BARTHOLDY

FOR THE

Organ

BY

GEO. CALKIN.

Ent. Sta. Hall.

Reduced Price 2/.

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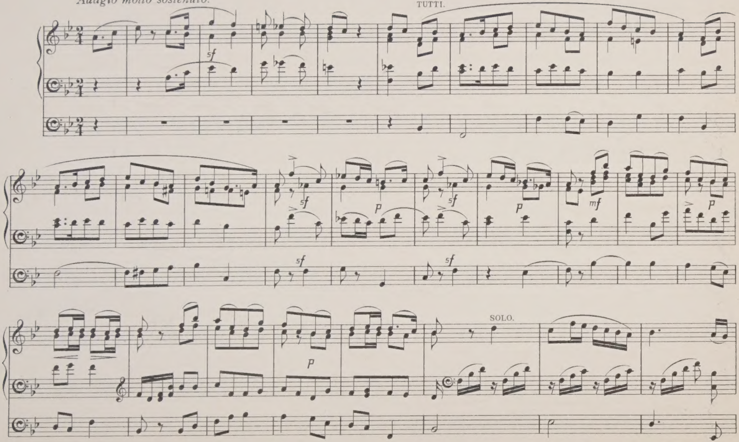
OOKLEY &

SECOND CONCERTO.*

Op. 40.

Adagio molto sostenuto.


TUTTI.
sf
sf
p
p
sf
p
mf
p
sf
sf
p
SOLO.

---

* The arrangement of stops for this movement, also for "Variations Serieuses" is left to the discretion of the performer.

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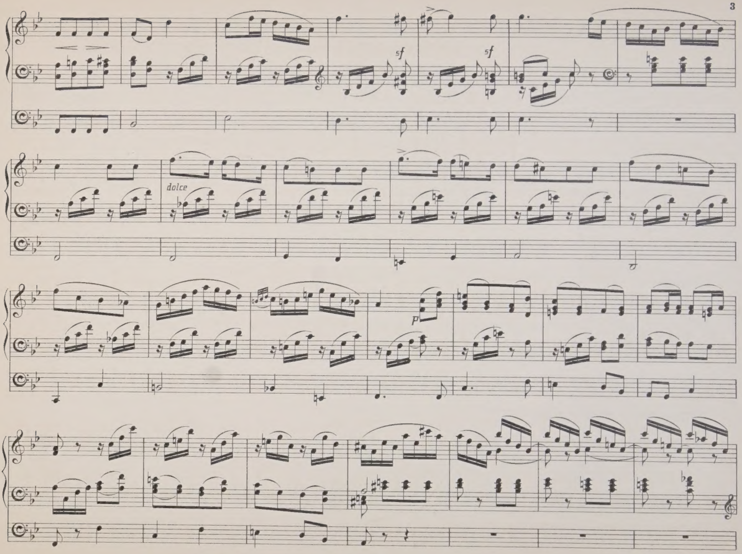
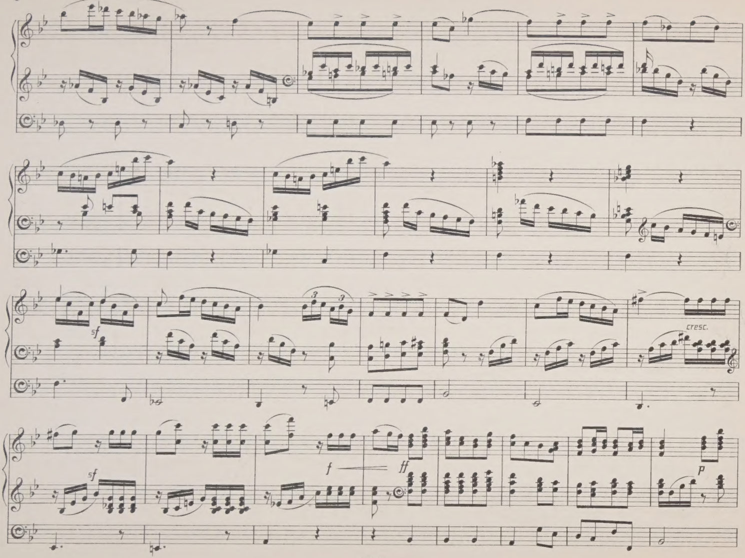
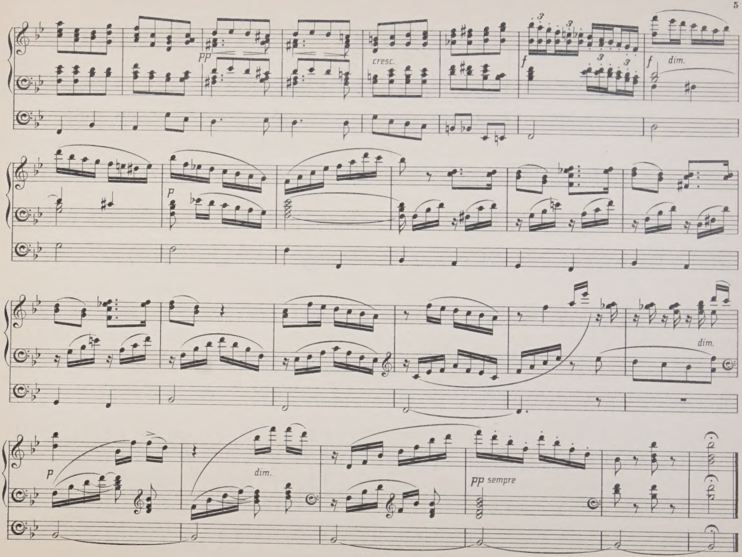

sf
sf
dolce
p


sf
3
3
cresc.
sf
f
ff
p

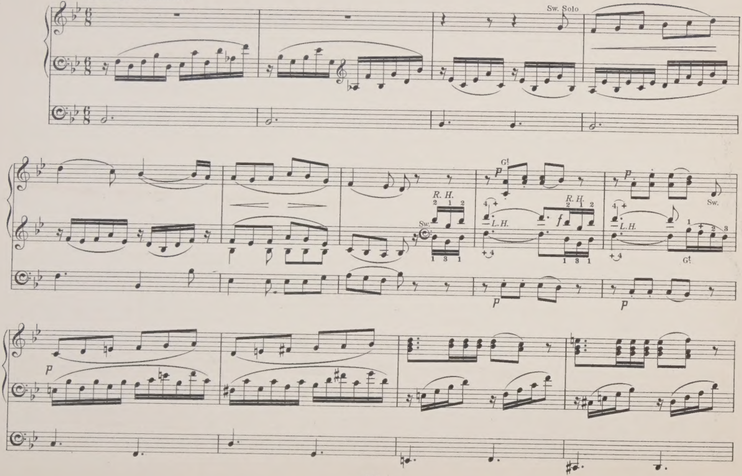

pp
cresc.
f
3
3
3
3
f
dim.
p
dim.
p
dim.
pp sempre

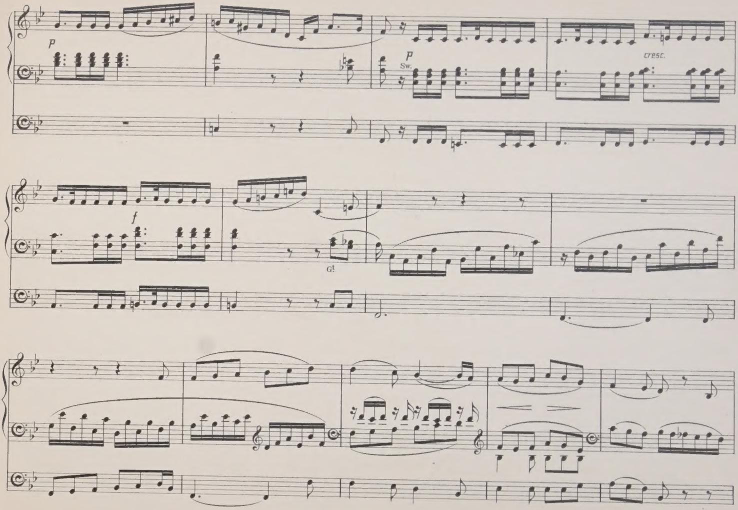
Sw. Oboe
Gt. 8 ft soft
Ped. Bourdon coupled to Gt.

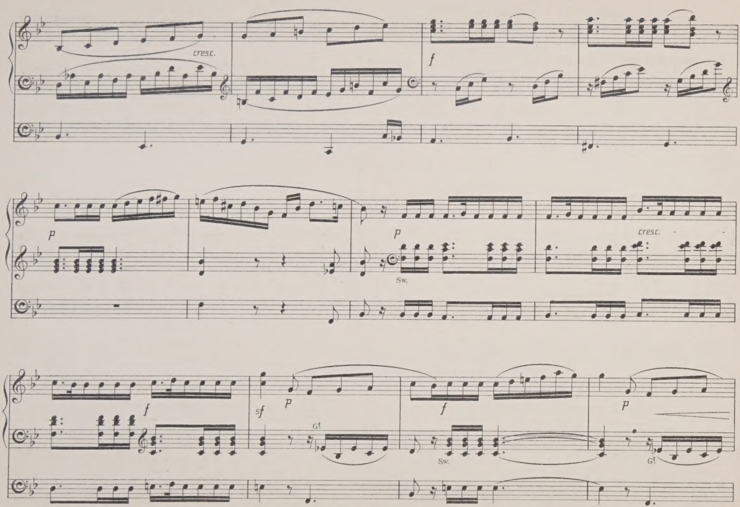
MUSICAL SKETCH.

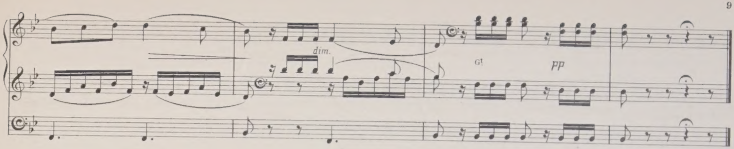
I.

Andante cantabile.


Sw. Solo
Gt.
p
R. H.
L. H.
Sw.
f
p
Gt.
p


p
p
Sw.
cresc.
f
G!

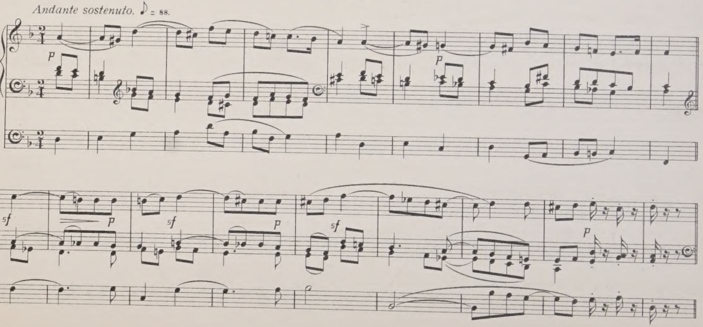

cresc.
f
p
p
cresc.
Sw.
f
sf
p
G!
f
Sw.
p
G!



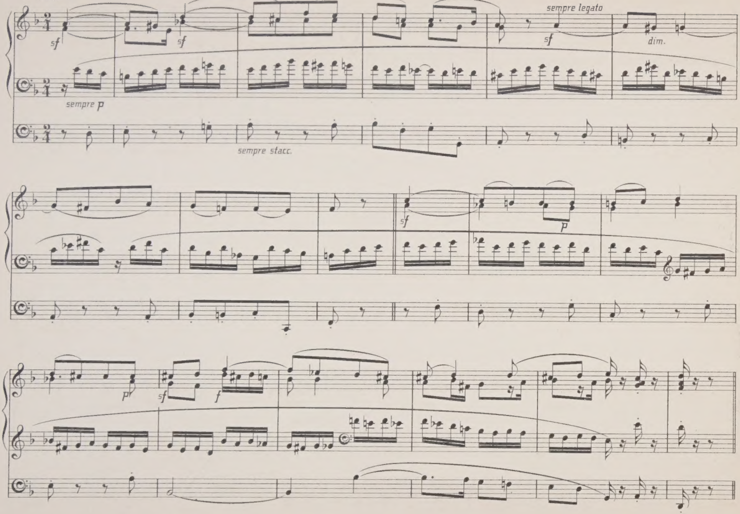
VARIATIONS SERIEUSES.

Op. 54.

(SELECTED.)


Andante sostenuto. ♪ = 88.
p
p
sf
p
sf
p
sf
p

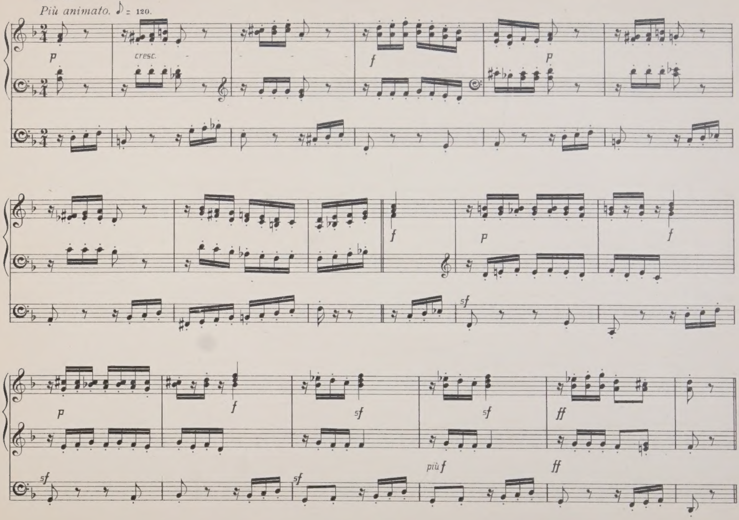
VAR. I.



sf
sf
sempre legato
sf
dim.
sempre p
sempre stacc.
sf
p
p
sf
f

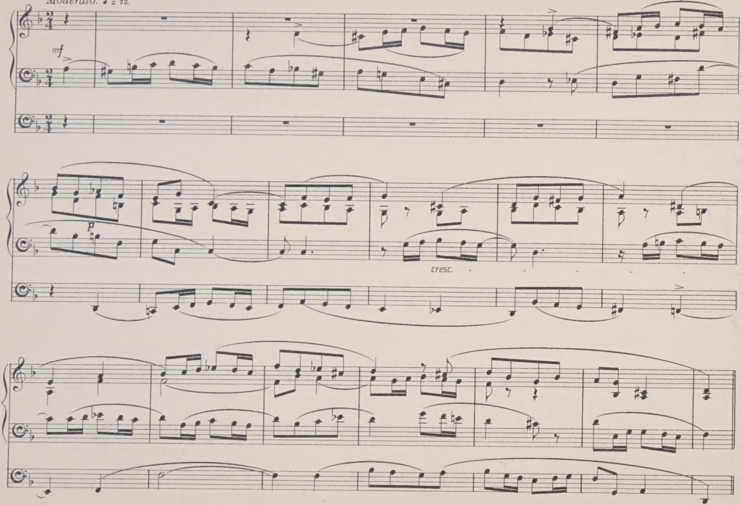
VAR. III.

Più animato. ♪ = 120.

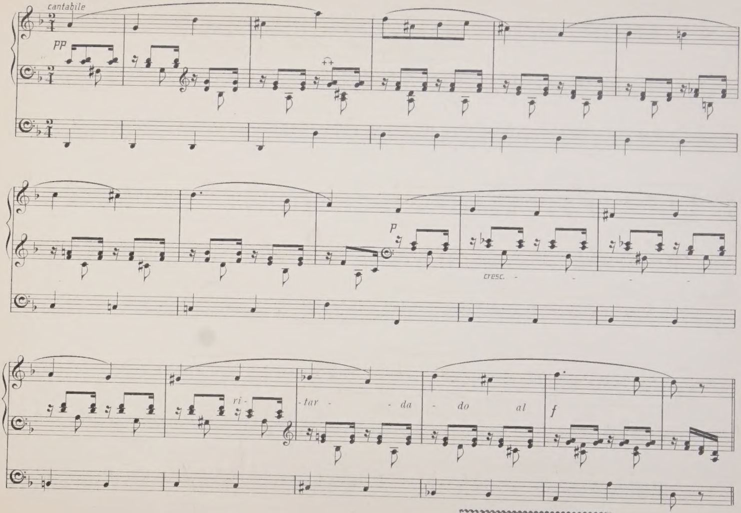

p
cresc.
f
p
f
p
f
sf
p
f
sf
sf
più f
ff
ff
sf
sf

VAR. X.

Moderato. ♩ = 72.



VAR. XI.


cantabile
pp
p
cresc.
ri - tar - da - do al
f

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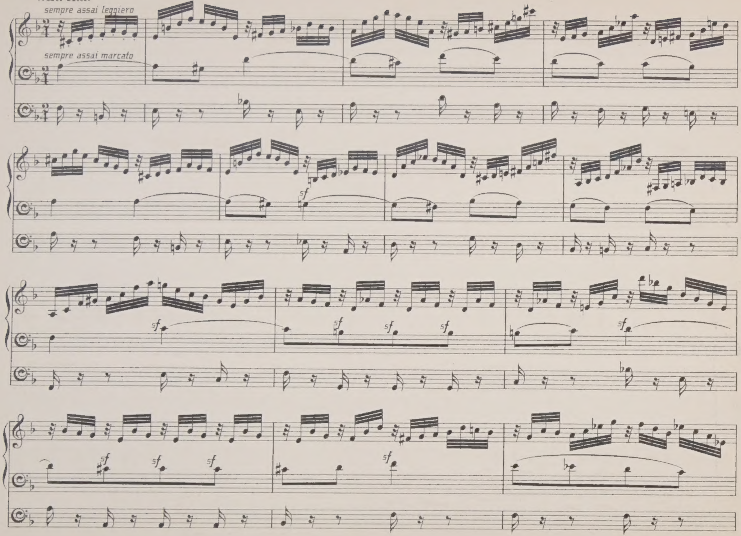
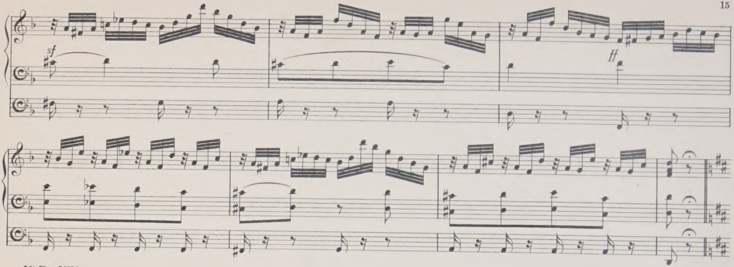
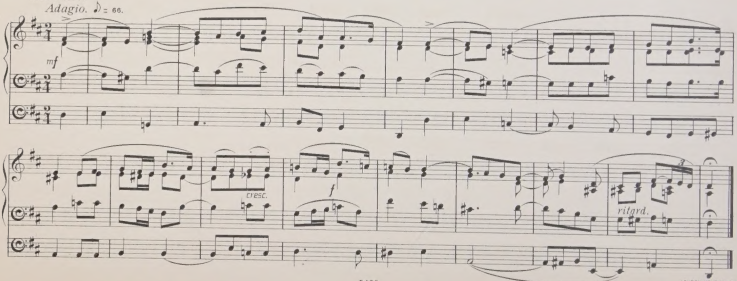
VAR. XIII.


sempre assai leggiero
sempre assai marcato
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf



VAR. XIV.

Adagio. ♪ = 66.


mf
cresc.
f
ritard.
3

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THE ORGANIST'S QUARTERLY JOURNAL

EDITED BY WILLIAM SPARK, MUS. DOC.

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Introductory Voluntary	Dr. Verrinder
Postlude, in D	Berthold Tours
Romance, in G	R. Forsey Brion
March, in F	J. H. Wallis
Andante Pastorale	James Tomlinson
March	J. Pattinson

PART XX.

Orgelstücke	F. G. Werner
Andante, in C. (The Lake)	Dr. Spark
Grand Offertoire, in A	J. Hamilton Clarke
Larghetto, in C	Dr. C. J. Frost
St. Stephen's Fugue	Robert Fieldwick
Moderato assai, in G minor	Philipp Tietz

PART XXI.

Lied ohne Worte	Frederick Lux
Andante	J. W. Gritton
Concert-Fantasia	Johann Worping
Andante	Charles H. Shepherd
Postlude	Arthur E. Dyer

PART XXII.

Offertorium, in F	C. A. Barry
Twelve Short & Easy Preludes, in various keys	A. Bord
Allegro Marziale, in C	Dr. F. E. Gladstone
Andante, in F	J. H. Wallis
Prelude and Fugue, in E minor	W. Wilmore

PART XXIII.

Fugue, in C minor	E. Silas
Andante con moto, in F	J. F. Barnett
Andante, in G	J. Stimpson
Twelve Short and Easy Preludes	C. C. Moldenhauer
Postlude, in C	Humphrey J. Stark

PART XXIV.

Prelude—Andante serioso	Henry Smart
Variations on the Choral "Windsor"	G. A. Macfarren
Offertorium or Postlude, in B flat	Dr. Spark
Andante, in D	Inglis Bervon
Allegretto cantabile, in F	J. Tomlinson

PART XXV.

Marche Triomphale, in E flat	Frederic Archer
Two Preludes, No. 1, in A; No. 2, in G	Ludwig Thal
Concert Fantasia, in G	Leopold de Prins
Andante, in E flat	F. J. Read

PART XXVI.

Prelude	Ludwig Richter
Maestoso alla Marcia	F. W. Hird
Sonata. Op. 16	P. H. Rüfer
Andante	Dr. C. J. Frost

PART XXVII.

Andante (Continuation of Sonata)	P. H. Rüfer
Allegro vivace, in D	Charlton T. Speer
Fantasia on St. Anne's Hymn Tune. Op. 93	E. Silas
Fugue, in G minor	E. F. Gaebler

PART XXVIII.

Fantaisie sur deux Mélodies Anglaises ("Home, sweet Home," "Rule, Britannia")	Alex. Guilmant
Allegro Maestoso (Finale of Sonata)	P. H. Rüfer
Prelude and Postlude, in C	Dr. C. J. Frost

PART XXIX.

Quintuor, in A	A. W. Bach
Pastorale, in F	J. Hamilton Clarke
Postlude, in B flat	W. H. Barnett
Prelude and Fugue, in E minor	Dr. C. V. Stanford

PART XXX.

Jerusalem the Golden, Variations and Finale	Dr. Spark
Larghetto, in G minor	J. E. Richardson
Andante, in F	Ed. A. Sutton
Minuet—In the Ancient Style	J. Hamilton Clarke
Minuetto—Per un Organo di Salone	E. Silas

PART XXXI.

Andante	H. H. Battley
Postlude	Arthur Carnall
Prelude and Fugue	Jacob Bradford
Andante con moto	E. H. Turpin
Fugue, in D minor	Frederic Archer

PART XXXII.

Minuet	Henry Smart
Fantasia	W. S. Hoyte
Andante Sostenuto	John Wrigley
Minuetto. Op. 90	J. Baptiste Calkin

PART XXXIII.

March, in C minor	Geo. B. Allen
Elegy, in A minor and major	Charles Goodban
Menuetto, in G minor and major	Berthold Tours
Preludio e Fuga, in G	A. Moricani
Concluding Voluntary	Arthur Johnson
Easy Voluntary, in G	Dr. Spark

PART XXXIV.

Melody, in E minor	E. Silas
Andante Pastorale, in A	D. Hemingway
Offertory or Communion, in D	J. Hamilton Clarke
Air Varié, in B flat	G. B. Lissant
Andante con moto, in E flat	E. Townshend Driffield
Prelude, in G minor	Dr. W. H. Sangster

PART XXXV.

Minuet, in A minor	Dr. Spark
Gavotte, in D	Dr. Spark
Introduction and Fugue, in C	J. Wrigley
March Lyro, in F	J. Whitaker
Sonata, in D flat (First movement)	Charlton T. Speer

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BOOK 8.

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from the Works of

FELIX MENDELSSOHN BARTHOLDY

FOR THE

Organ

BY

GEO. CALKIN.

Ent. Sta. Hall.

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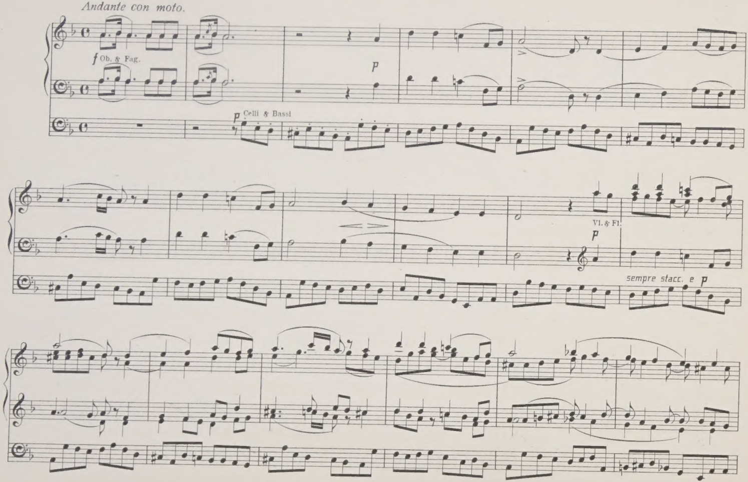
ANDANTE.

FROM THE ITALIAN SYMPHONY IN A. Op. 90.


Andante con moto.
f Ob. & Fag.
p
p Celli & Bassi
Vl. & Fl.
p
sempre stacc. e p

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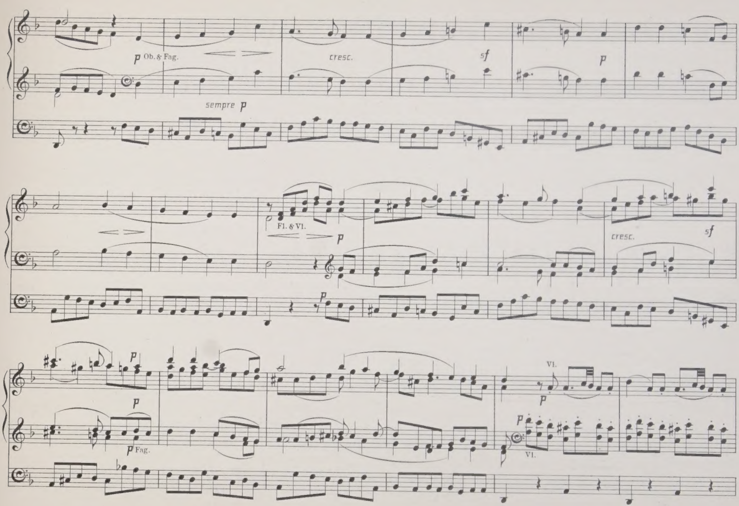
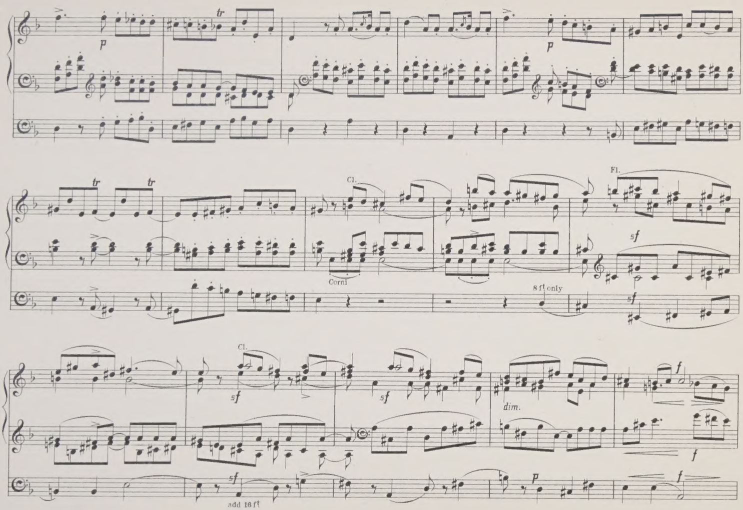
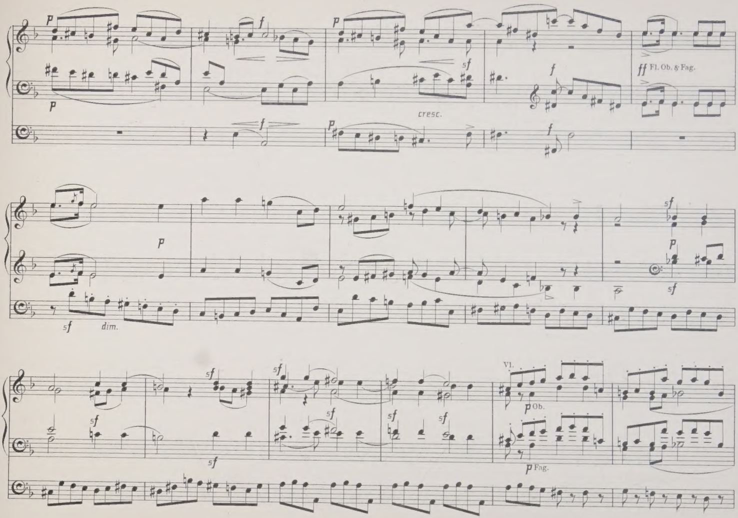
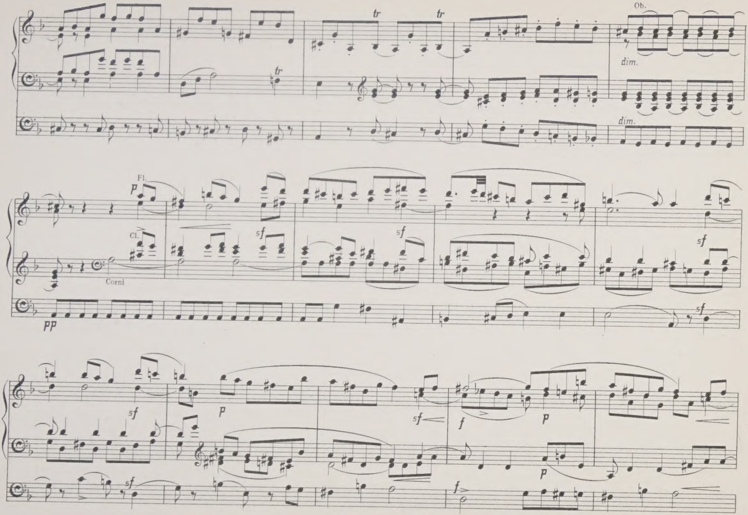
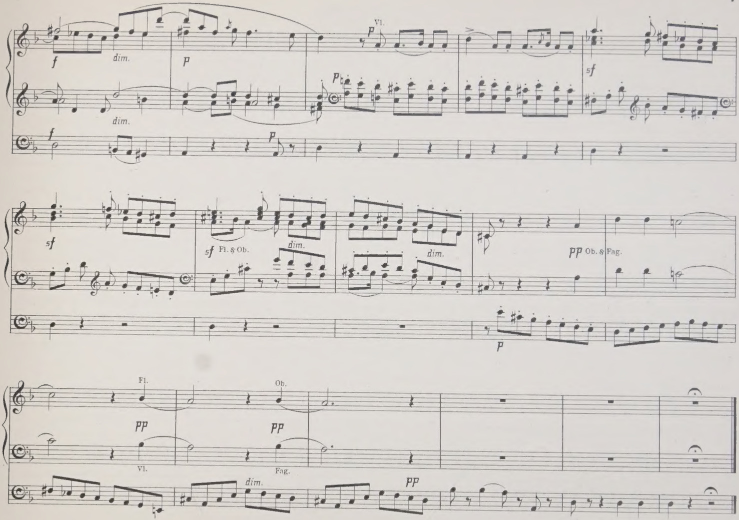

p Ob. & Fag.
sempre p
cresc.
sf
p
F1. & Vl.
p
p
cresc.
sf
p
p
p Fag.
Vl.
p
p
Vl.


p
tr
p
tr
tr
Cl.
Fl.
sf
Corni
8 ft only
sf
Cl.
sf
sf
add 16 ft
p
dim.
f
f
f

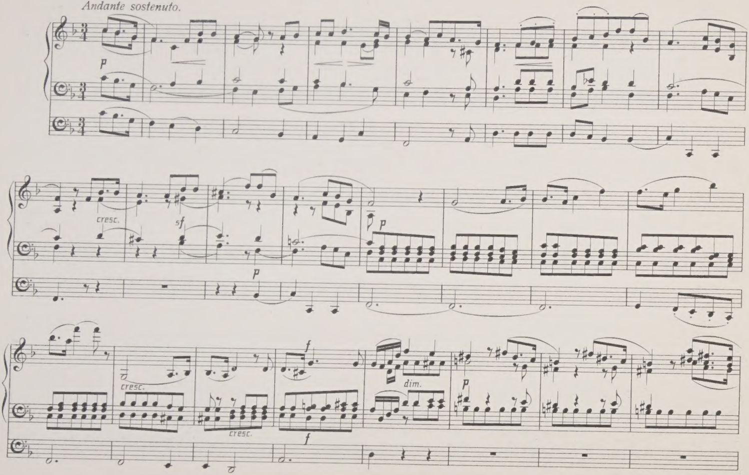

p
f
p
sf
f
f
ff Fl. Ob. & Fag.
p
cresc.
f
p
f
p
p
sf
p
sf
sf
dim.
sf
sf
sf
sf
sf
sf
sf
Vl.
p Ob.
p Fag.

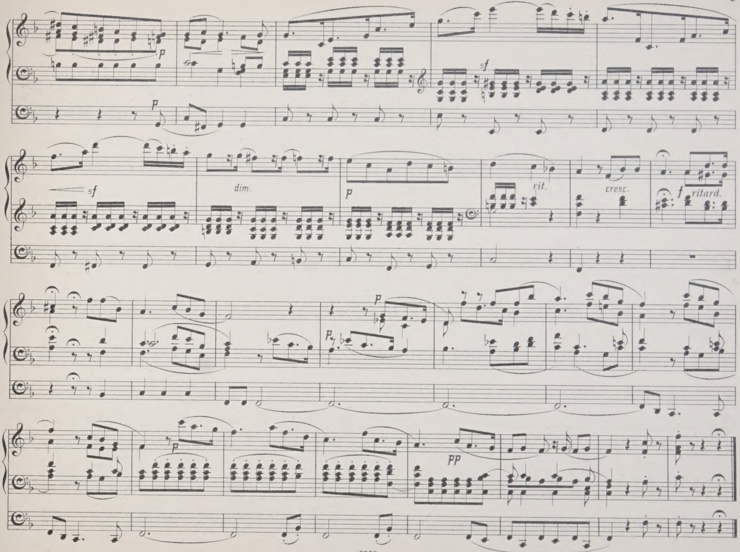

tr
tr
tr
Ob.
dim.
dim.
Fl.
p
Cl.
Corni
sf
sf
sf
pp
sf
sf
p
sf
f
p
p
f


f
dim.
dim.
f
p
p
Vl.
p
p
sf
sf
sf
Fl. & Ob.
dim.
dim.
pp
Ob. & Fag.
p
Fl.
pp
Vl.
Ob.
pp
Fag.
dim.
pp

INTERMEZZO.

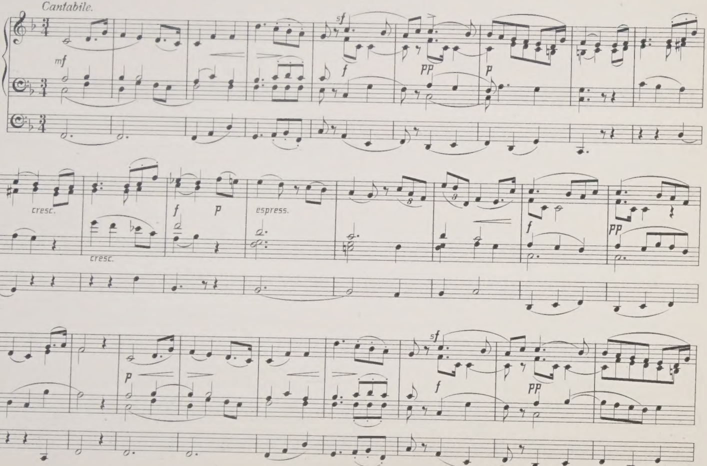
FROM QUINTET IN B♭ Op. 18.

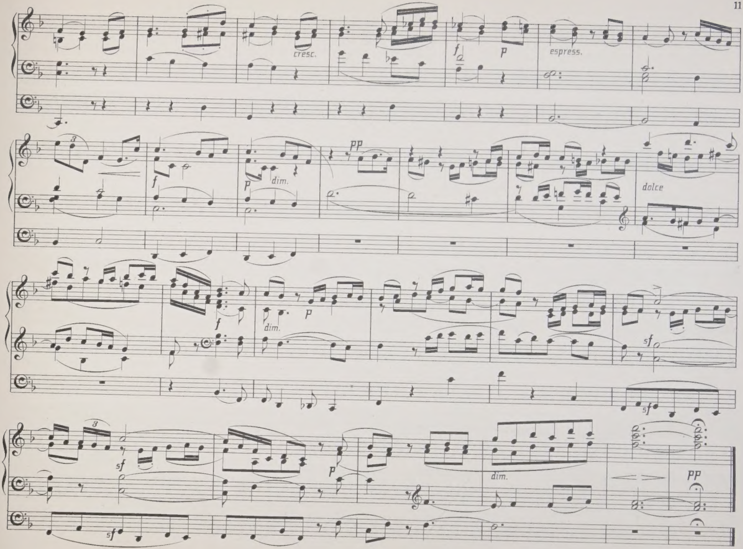

Andante sostenuto.
p
cresc.
sf
p
p
cresc.
cresc.
f
f
dim.
p


p
p
sf
sf
dim.
p
rit.
cresc.
f
ritard.
p
p
p
pp

ADAGIO NON LENTO.

2nd QUARTET. Op. 13.

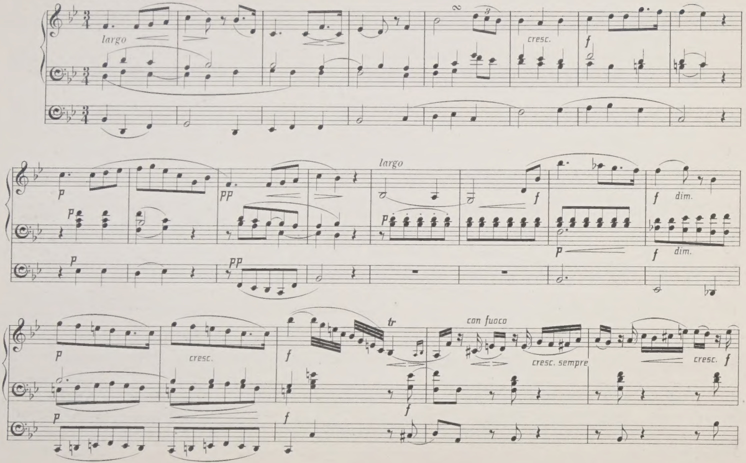

Cantabile.
mf
sf
f
pp
p
cresc.
cresc.
f
p
espress.
f
pp
p
sf
f
pp

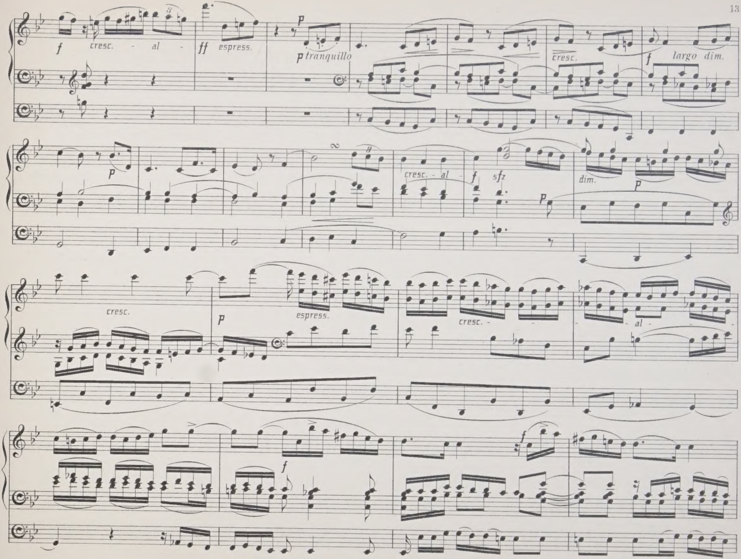

cresc.
f
p
espress.
3
f
p
dim.
pp
dolce
f
p
dim.
sf
sf
3
sf
p
sf
dim.
pp

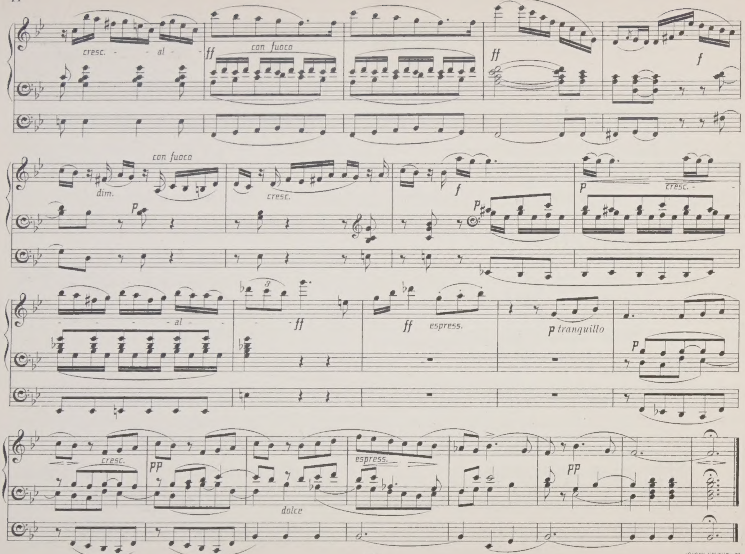
QUARTETTO.

Op. 12.

Andante espressivo.


largo
cresc.
f
p
pp
largo
f
dim.
p
f
dim.
p
cresc.
f
tr
con fuoco
cresc. sempre
cresc.
f
p
pp
f
p
f


f
cresc. - al -
ff espress.
p
p tranquillo
cresc.
f
largo dim.
p
cresc. - al -
f
sfz
p
dim.
p
cresc.
p
espress.
cresc. -
- al -
f


cresc.
al
ff
con fuoco
ff
f
con fuoco
dim.
P
cresc.
f
P
P
cresc.
al
ff
ff
espress.
P tranquillo
P
cresc.
PP
dolce
espress.
PP
3

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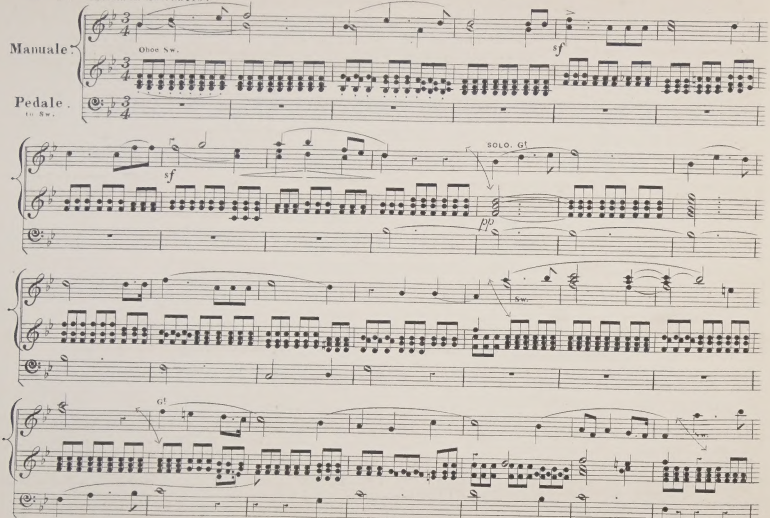
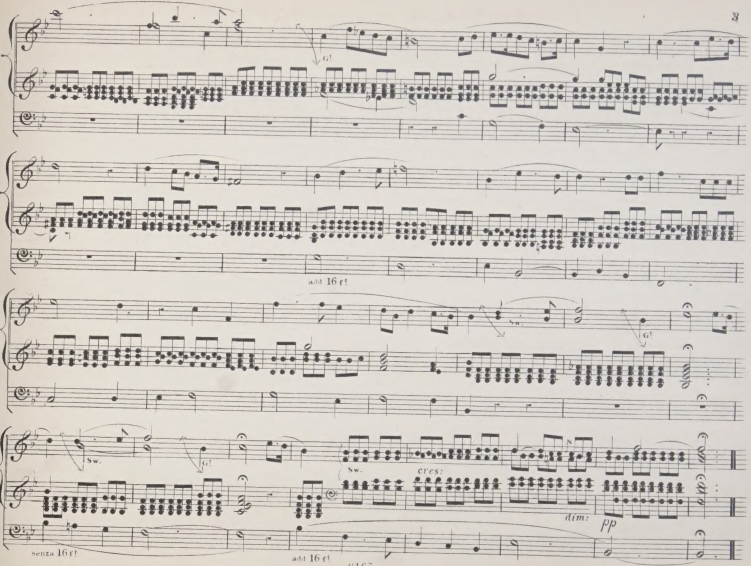
"Jerusalem! Thou that killest the Prophets."

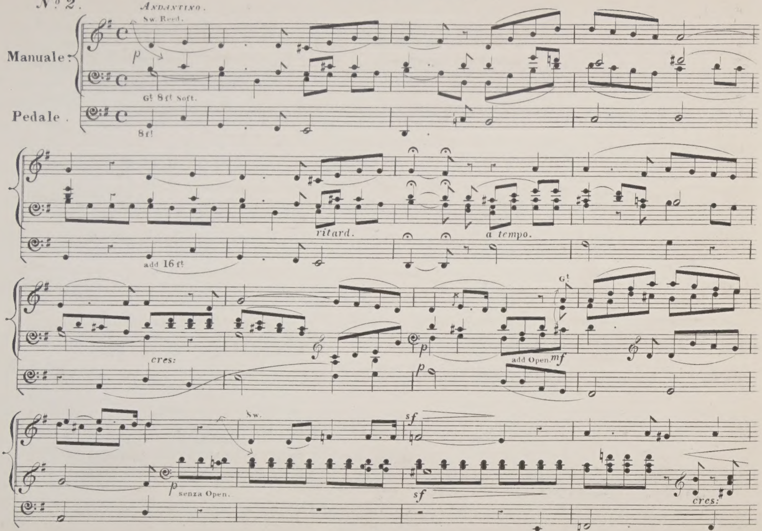
Nº 1. ANDANTE SOSTENUTO.

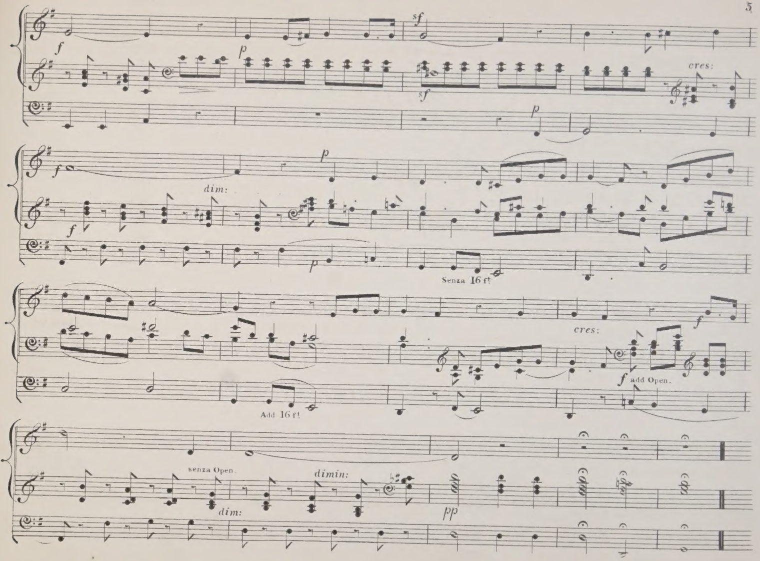

Manuale:
Oboe Sw.
Pedale.
to Sw.
sf
sf
SOLO. Gt
pp
Sw.
Gt
Sw.


G!
add 16 f!
Sw.
G!
Sw.
G!
Sw.
cres:
dim:
pp
senza 16 f!
add 16 f!

"But the Lord is mindful."

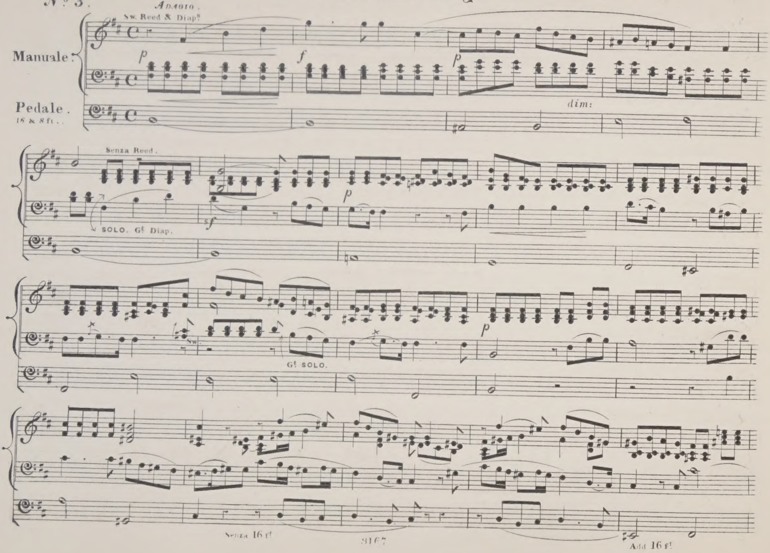
No 2.

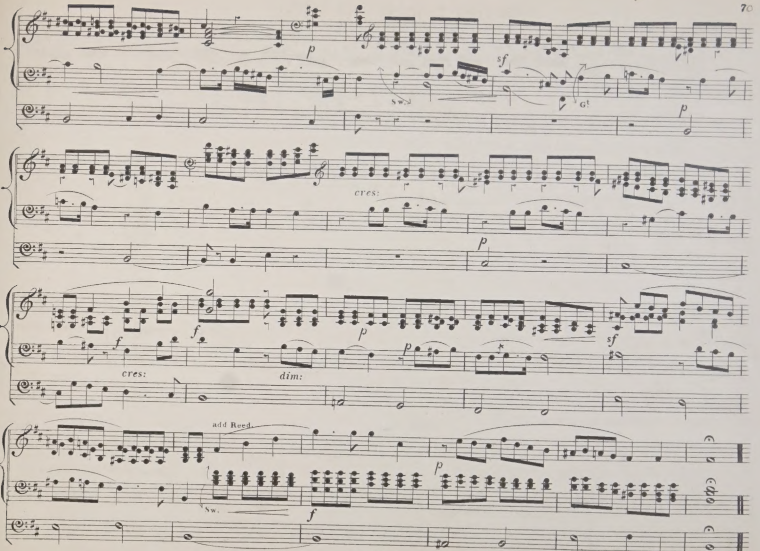

Andantino.
Sw. Reed.
Manuale
p
Gt. 8ft. Soft.
Pedale.
8ft.
ritard.
a tempo.
add 16ft.
cres:
Gt.
p
add Open.
mf
Sw.
sf
p senza Open.
sf
cres:


f
p
sf
sf
cres:
p
f
p
dim:
f
p
Senza 16 ft
cres:
f
f add Open.
Add 16 ft
senza Open.
dimin:
dim:
pp

"O God have mercy."

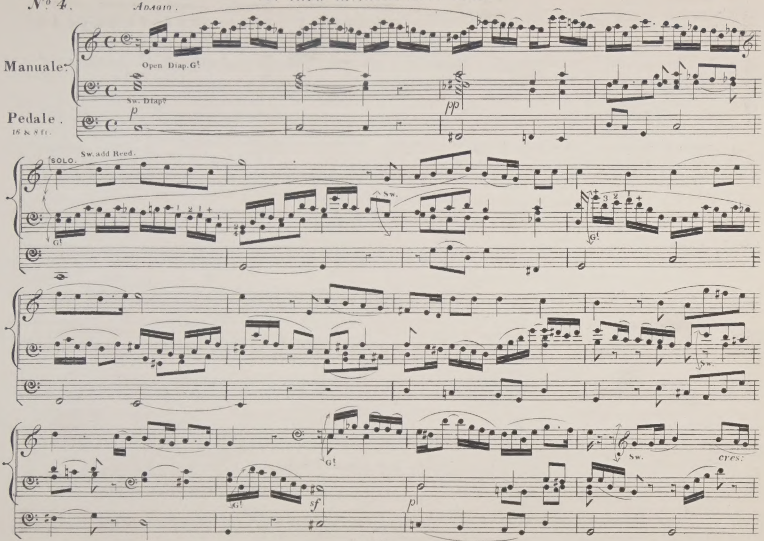
No. 3.

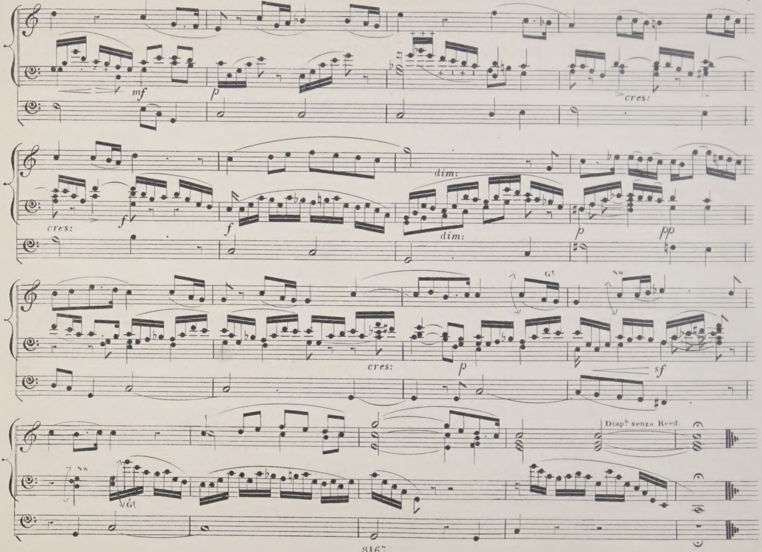

Adagio.
Sw. Reed & Diap.
Manuale.
Pedale.
16 & 8 ft..
p
f
p
dim:
Senza Reed.
SOLO. Gt Diap.
sf
p
Sw.
Gt SOLO.
p
Senza 16 ft
Add 16 ft


p
Sw.
sf
Gt.
p
cres:
p
f
cres:
f
dim:
p
p
sf
add Reed.
p
Sw.
f

"Be thou faithful unto death."

No. 4.


Adagio.
Manuale.
Open Diap. Gt.
Sw. Diap.
Pedale.
16 & 8 ft.
p
pp
SOLO.
Sw. add Reed.
Gt.
Sw.
3 2
Gt.
Sw.
Gt.
Sw.
Gt.
sf
p
Sw.
cres:


mf
p
cres:
cres:
f
f
dim:
dim:
p
pp
Gt
Sw.
cres:
p
sf
Sw.
Gt
Diap^s senza Reed.

ORGAN MUSIC PUBLISHED BY NOVELLO, EWER AND CO.

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OF
JOHN SEBASTIAN BACH.

EDITED BY
J. F. BRIDGE, AND **JAMES HIGGS,**
Mus. Doc., Oxon. Mus. Bac., Oxon.

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40.	Andante Grazioso	Dr. C. S. Heap	1	0
*41.	Fantasia in C	Berthold Tours	1	6
*42.	Allegretto Grazioso	Ditto	1	0
*43.	Menuetto	Ditto	1	0
*44.	Postlude	Ditto	1	0
*45.	Fantasia in C minor	W. S. Hoyte	1	6
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48.	Sonata in D minor	Charles H. Lloyd	2	6
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51.	Allegro in C	W. G. Wood	1	0
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53.	Three Andantes	Hamilton Clarke	1	6
54.	Postlude in B Flat	John E. West	1	0

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